THE

DOCTOR WHO MAGAZINE™

NO 104 SEPT
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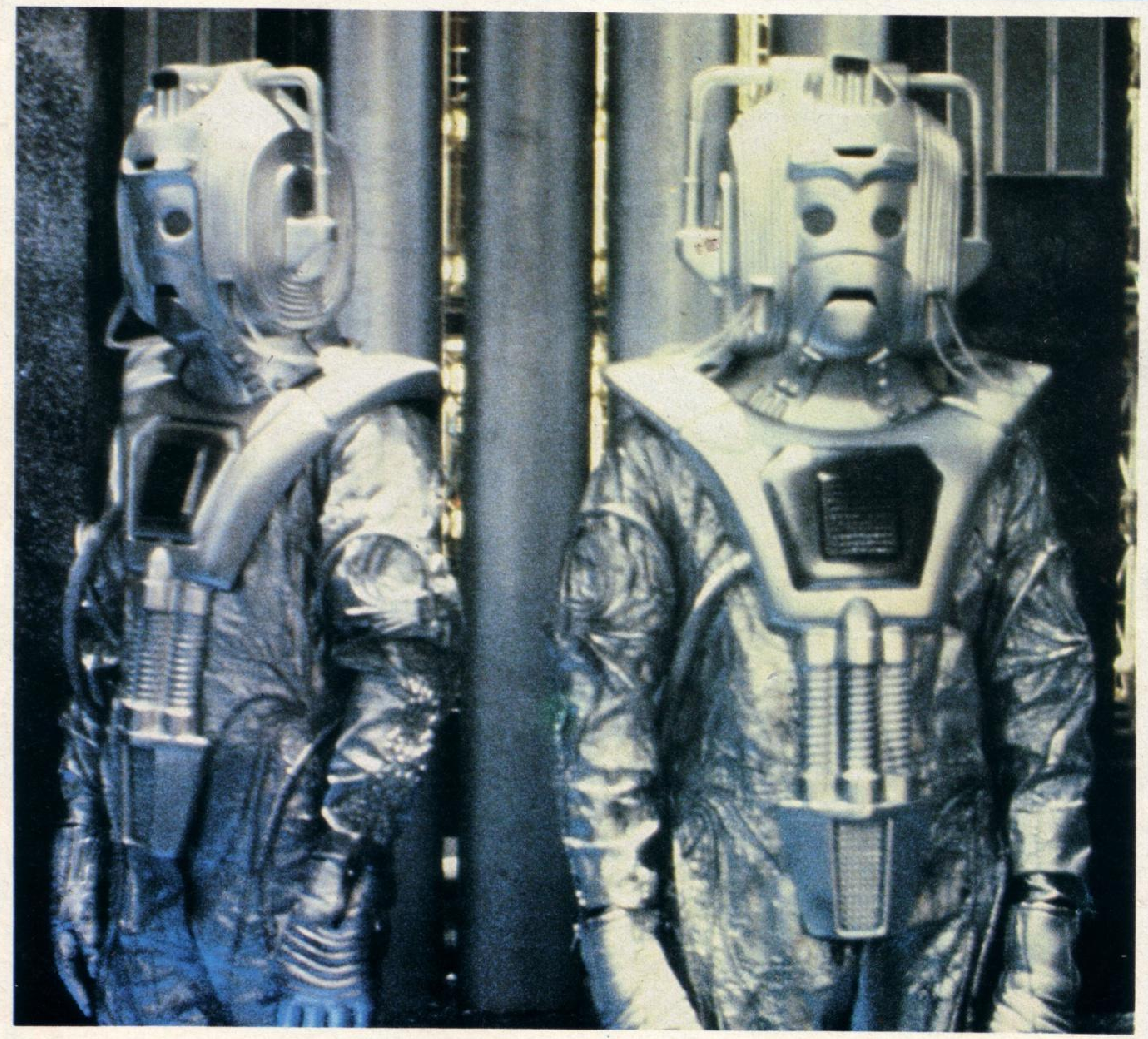
MARVEL

Interview with John Nathan-Turner and Eric Saward



● Comedy in the early stories

◆ Doctor Who on Radio

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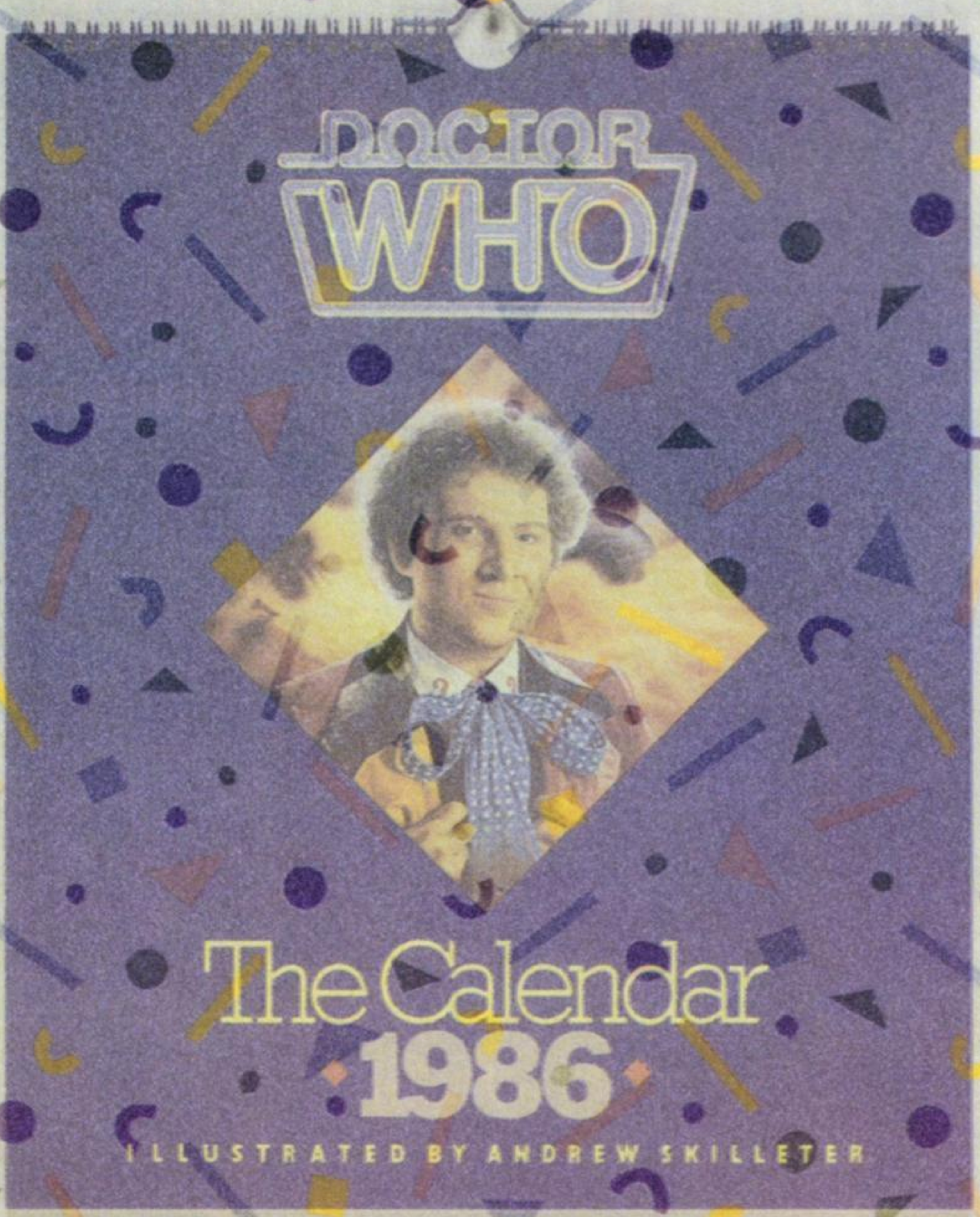

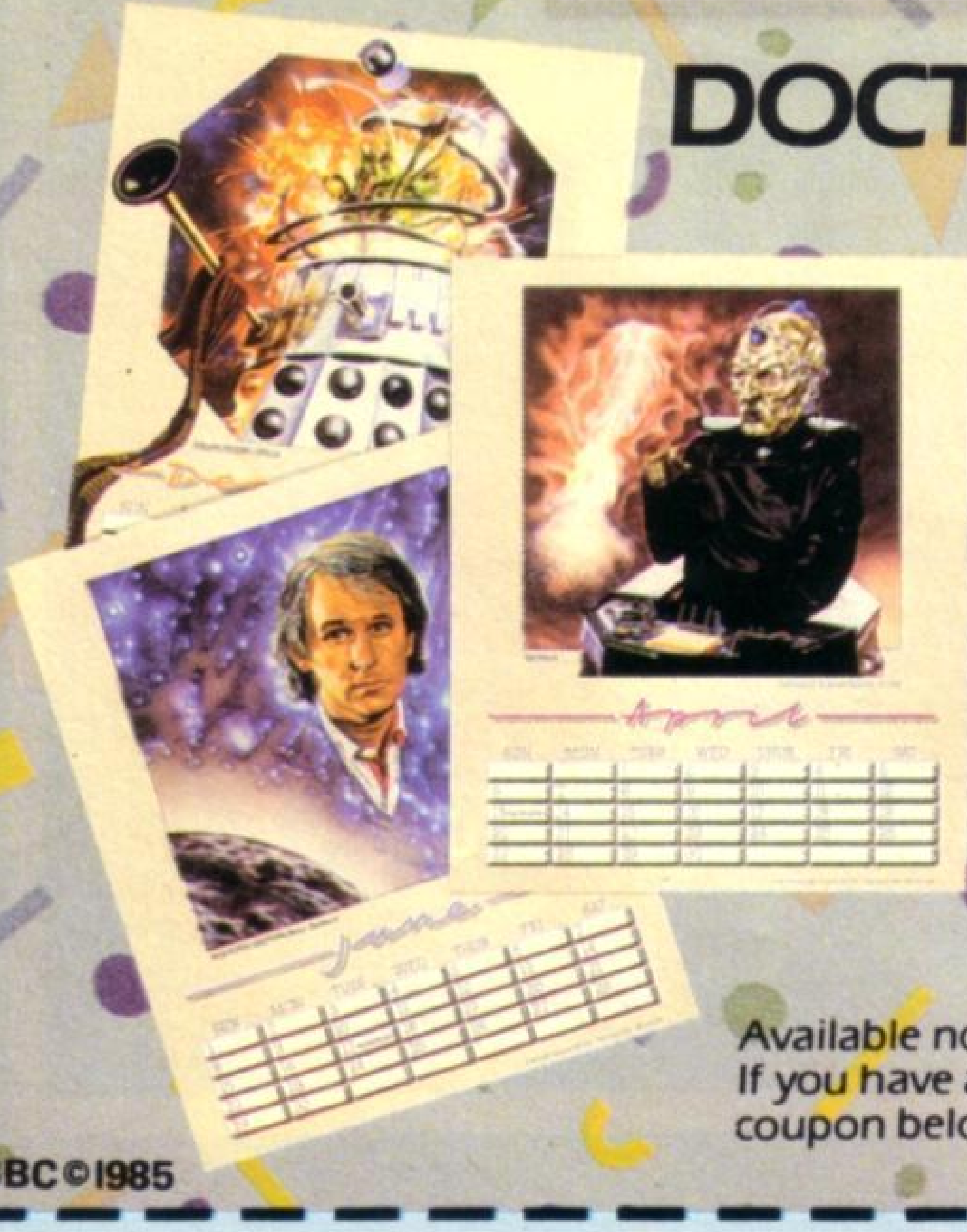

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YOU THE ONE WHO CALLED FOR A BREAKDOWN TRUCK?
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VWORP

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Subscription information: Annual subscriptions to Doctor Who Magazine can be obtained by sending a cheque or Postal Order (send no cash) to the editorial address for £11.00 (overseas subscriptions are $30.00 US currency). Delivery is First Class Postage in the UK and by Air Speed for Overseas. For display advertising contact Sally Benson 01-221 1232. Printed in the UK.

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DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
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ROTTEN REPEATS

Firstly I'd like to congratulate you for an excellent publication and wish you all the best for what could be a rocky road for *Doctor Who* (if the BBC get their way that is!).

I'd like to express my disgust at recent developments in *Doctor Who*. I speak of the trend towards the United States. Is nothing sacred? Ever since *Planet of Fire*, we Australian and of course the English fans, have had to put up with just about every terrible American cliché and phrase. Should we have to put up with it? This type of garbage has turned what was a respectable show into a cross between Dynasty and *Star Trek*.

Reading this letters page is always the highlight when receiving an issue in the mail, but I'm sick of hearing both English and American fans saying how lucky Australians are to get 'all those repeats!'

Firstly, the only repeats we get is from *Time Warrior* to *Talons of Weng-Chiang*, with the occasional early Pertwee or late Tom Baker story thrown in for good measure! Can you imagine how boring it is seeing *Robot* or *Planet of the Spiders* twice every year for five years!

We do not get any of the Hartnell/Troughton repeats, nor do we see any of the specials, such as *The Five Faces of Doctor Who*, or the *Monsters of Doctor Who*. And to make matters worse, Season 21 was mutilated by the censors, causing a five month gap between *Planet of Fire* and *Caves of Androzani*.

Everyone seems to be complaining about the 18 month break between Seasons 22 and 23 because of the BBC decision to postpone the show, well we're having an 18 month break between Season 21 and Season 22! *Attack of the Cybermen* doesn't look like being shown yet! Rumours state that it is not scheduled until December. How's that for lucky Australians?!

Jamie Hillard,
Beaconsfield,
Tasmania.

TEMPORAL INCONSISTENCY

After reading the comments of Douglas Allan Horton in **DWM 99**, about the Tom Baker flashback sequence in *Earthshock*, I felt I had to write in and set the record straight. I'm afraid it is he who is completely wrong – *Earthshock does* contain a temporal inconsistency – as the following line of reasoning will show.

(a) In *The Ark In Space*, the Doctor says to Harry, "Judging by the macroslave drive and that modified version of the Bennett Oscillator, I'd say all this was put together around the thirtieth century". This statement raises two possibilities: (1) The doctor is referring to space station Nerva itself – or (2) He is talking about the equipment for controlling the Cryogenic Chamber, etc., which was presumably added at the time of the evacuation from Earth.

(b) Mr. Horton assumes that possibility (2) is the correct one. However, the Patrick Troughton story *The Ice Warriors* is set on Earth around A.D. 3000 – and in climatic conditions far removed from those caused by solar flares! Also, the Jon Pertwee story *The Mutants* takes place "around the late Thirtieth century Empire period". Also, William Hartnell's *The Dalek Masterplan* is set (partly) on earth in A.D. 4000. And the Tom Baker story *The Invisible Enemy* mentions Professor Marius coming from Earth, around A.D. 5000. Also, in *The Talons of Weng-Chiang*, Magnus Creel is a war criminal from the Fifty-first century . . . and so on. It is simply not true that there was a large (ten-thousand-year) break in human history around the Thirtieth century. Therefore, possibility (2) above is eliminated, and so the Doctor's line from *The Ark In Space* quoted above must mean that Nerva itself was built around the Thirtieth century.

(c) This means that the Doctor's line in *Revenge Of The Cybermen*, quoted by Mr. Horton, saying that they are now "thousands of years" before the solar flares, indicates *only* that the solar flares occurred far in the future (and the TARDIS in *The Ark In Space* landed ten thousand-plus year *after* that). Exactly what point in time *Revenge* is set cannot be determined, but it is certainly not before the construction of Nerva, and must therefore be A.D. 2900 or later.

(d) Mr. Horton's argument concerning the Daleks is also incorrect. At the end of *Genesis Of The Daleks*, the Doctor states that their interference has set the Daleks back by about a thousand years. This means that *Genesis Of The Daleks* cannot be less than about a thousand years before *The Dalek Invasion Of Earth* (in 2164). If the Time Ring did indeed move the Doctor and his companions "in space but not in time" (so why call it a Time Ring?), then they would have arrived back on Nerva around the year 1200 . . .? I trust you're not suggesting we had space stations in the Middle Ages!

Clearly the Time Ring transported the Doctor, Sarah and Harry to some point between the construction of Nerva (A.D. 2900) and whenever the TARDIS landed originally. Exactly why it "malfunctioned" in this way is unknown – my theory is that the Time Lords manipulated it, just as they did the TARDIS on a number of occasions, so that the Doctor would be forced to interfere at a crisis-point and once again "do their dirty work for them".

(e) *Earthshock*, by direct statement, is set in 2526. We have now established that the *Revenge Of The Cybermen* "flashback" *must* come from a time at least 400 years *after Earthshock*, and hence which the Cybermen could not possibly have known about. Therefore, *Earthshock* does contain a temporal inconsistency, and that "flashback" is absurd.

Steven Cooper,
Thornlie,
Western Australia.

PHOBIA PROOF

I am writing about the argument surrounding the article *Unsuitable for Children* in **DWM 97–98**. Being only 16, I missed the violent early Sixties episodes such as *Tomb of the Cyberman*. But what I do remember from early days of *Dr Who* are the 'violent' scenes, for example I remember a scene from *Planet of the Spiders*, when a man had a large spider clinging to his back.

This did not give me a phobia about spiders, but spurred me on, and I have watched the series ever since. *Dr Who* would have failed if the Daleks were fun-loving pacifists instead of the murderous creatures they are.

On the subject of attack on the continuity of *Earthshock* took place in 2526 AD and *Revenge* in 2900 AD there is an explanation. My theory is that by 2900 AD (or even after that) the Cybermen would have prefected time travel. They then travelled back in time, before *Earthshock*, with recordings of their future defeats. One of these recordings could be the scene of *Revenge* seen in *Earthshock*.

Finally, after reading your magazine for the past few years, it has become much better, nearly a perfect combination.

Geraint Lewis,
Neath,
West Glamorgan.

VIDEO VIEWER

In issue **100** you printed an article called *Who on Video* concerning the latest video cassettes available connected with the programme. At the end of your review you asked for readers' comments regarding the BBC videos.

I have been watching the programme for many years now, and have always been fascinated by it. My fondest memories are of the Troughton and Pertwee eras. I had often thought in the past that it would be such a good idea if the BBC released *Who* on video.

Before I go any further I would like to make it clear that I have not yet purchased *Doctor Who* cassette for reasons which may become apparent.

In issue **100** Gary Russell writes, "... perhaps we could see a Pertwee story. Bearing in mind the stories that are held in the BBC archives, that are in colour from that era, *Day of the Daleks* seems the obvious choice, but they could do an unedited six-parter – maybe *Frontier in Space* or *The Sea Devils.* If there was a chance of stories longer that four-parters would you be willing to pay the extra to buy them?"

Of the three *Doctor Who* cassettes currently available I would at present only consider buying *Revenge of the Cybermen* as I am informed that no cuts have been made to this story except for the interim credits.

I feel sure that although many of the younger fans of the programme may find difficulty in purchasing any six-part stories, they would be more prepared to buy a complete six-part story than a butchered four-part story. I have refused to buy *The Brain of Morbius* for that very reason. Why was this story cut, and are there any plans to release a complete version?

S. R. Whitton,
South Norwood,
London.

SOME COMMENTS

This is the first time that I've written to **The Doctor Who Magazine,** so I think that I'll voice my opinions on the magazine and the series.

I agree with Simon Cornish (**DWM 102** – *Letters*) that **100** is the best issue yet. One of the best features is the cover. Peri is the most beautiful companion that the Doctor has had to date. The photograph of Sil was also magnificent. *The Legacy of Gallifrey* and the Robert Holmes interview were the best spots. *Hit for Six* was also excellent.

But I agree with John D. Almond who states that the comic strip has declined. When the weekly first began the comic strips were excellent. However, when the monthly began the strips declined. *The Shape Shifter* and *The Voyager* began as quite promising, but they declined as the stories progressed. Although the first part of *FunHouse* was excellent, so don't let this one decline!

Lee Norton,
Liverool,
Merseyside.

CREDIBLE DARROW

I am not an avid fan of *Dr Who,* but I have watched the programme and enjoyed it very much. My favourite Doctor is still Tom Baker, although Colin Baker has done very well in taking over the role from Peter Davison.

However, on to what I really want to say. I read the *Retrospective* article by Gary Russell, and while agreeing with him that the story *Timelash* was not the best, this was by no means the fault of the actors. I felt the storyline was not thought out properly, and I would have said it was due to the author. But if the story was changed from the way he had originally written it then he cannot be held responsible for the finished article.

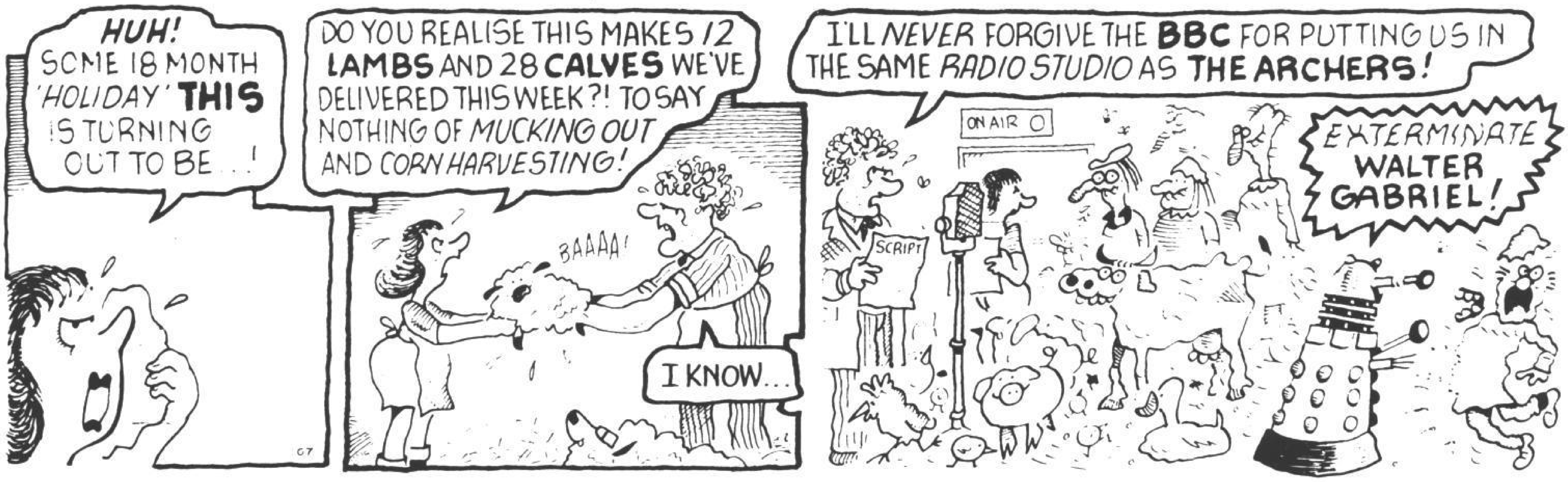
What I do disagree with is Gary Russell's description of Paul Darrow's performance. The character of Tekker was not developed as it should have been and Mr Darrow gave the part great credibility, considering the limitations set on it. We are meant to believe that Tekker is an unscrupulous opportunist, whose only thought is how to further and strengthen his own position and power, without risk to himself. Yet knowing the weapon the Borad has, he calmly steps in front of it. This was totally wrong and completely out of character.

As for saying that Darrow goes over the top in such programmes as *Dr Who* and *Blake's Seven,* that is ridiculous, especially in relation to *Blake's Seven.* Paul Darrow's character of Avon was one of the mainstays of the series and his acting throughout was both convincing and thoroughly entertaining.

Finally, having watched the entire last series of *Dr Who,* I found that during the series there seemed to be a tendency towards comedy just a bit too much, and while comic relief helps, it should never be allowed to detract from the main story.

Elizabeth Sweeney,
Glasgow.

DOCTOR WHO? by Tim Quinn & Dicky Howett


HUH! SOME 18 MONTH 'HOLIDAY' THIS IS TURNING OUT TO BE . . !
DO YOU REALISE THIS MAKES 12 LAMBS AND 28 CALVES WE'VE DELIVERED THIS WEEK?! TO SAY NOTHING OF MUCKING OUT AND CORN HARVESTING!
BAAAA!
I KNOW...
I'LL NEVER FORGIVE THE BBC FOR PUTTING US IN THE SAME RADIO STUDIO AS THE ARCHERS!
ON AIR
SCRIPT
EXTERMINATE WALTER GABRIEL!

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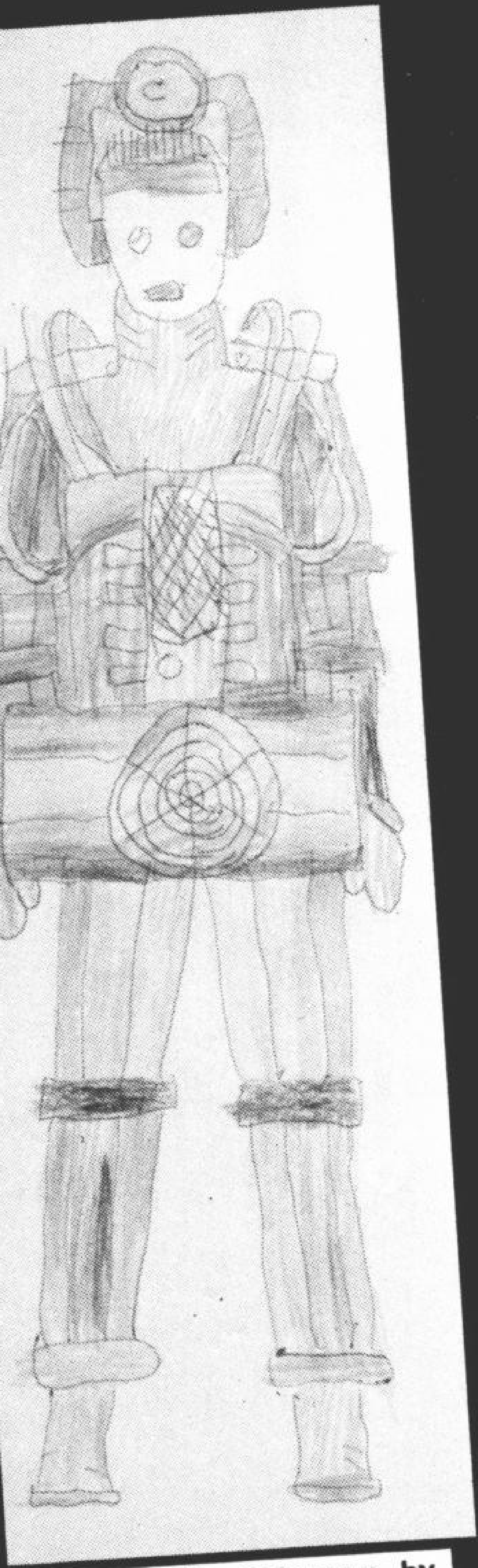
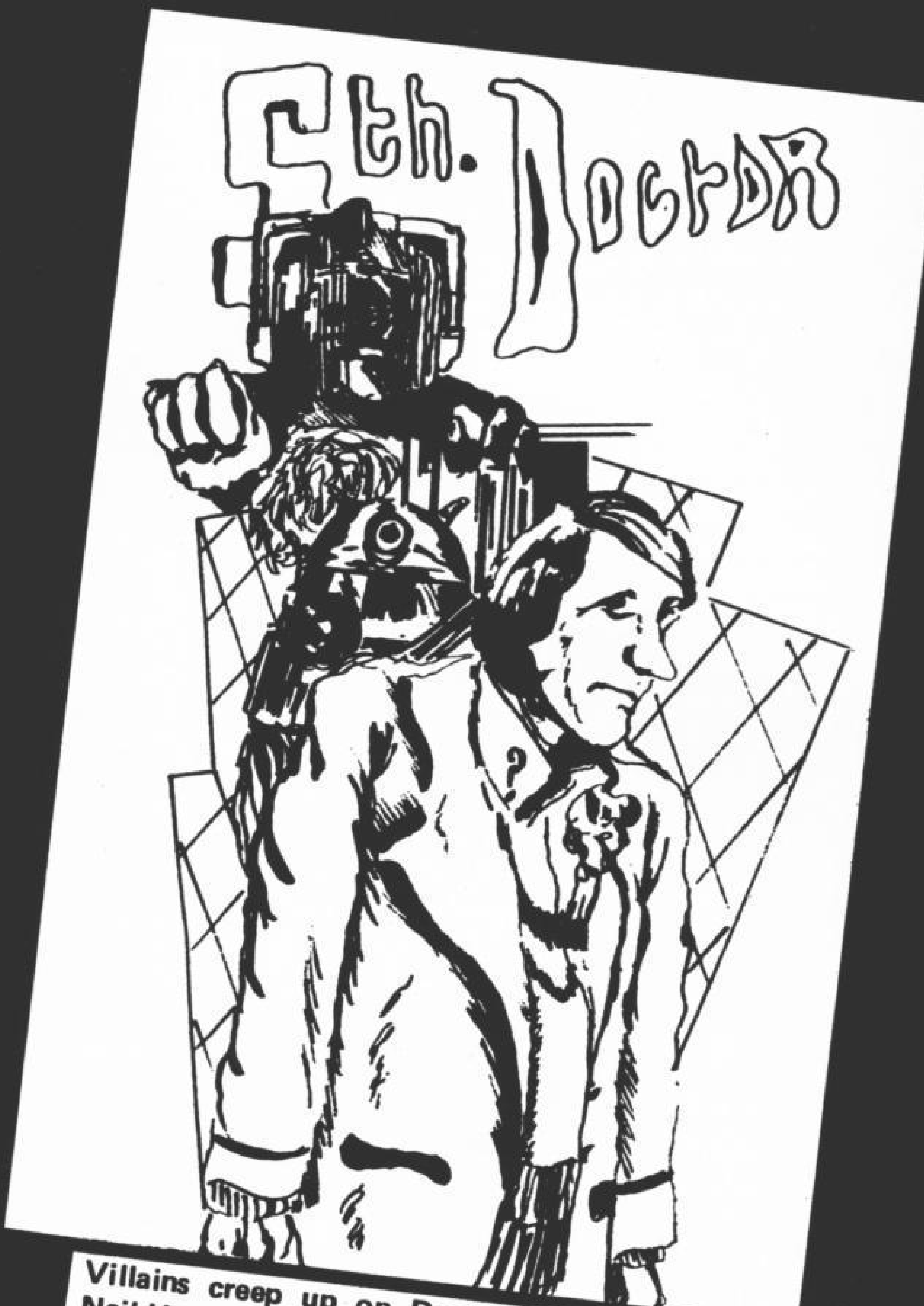
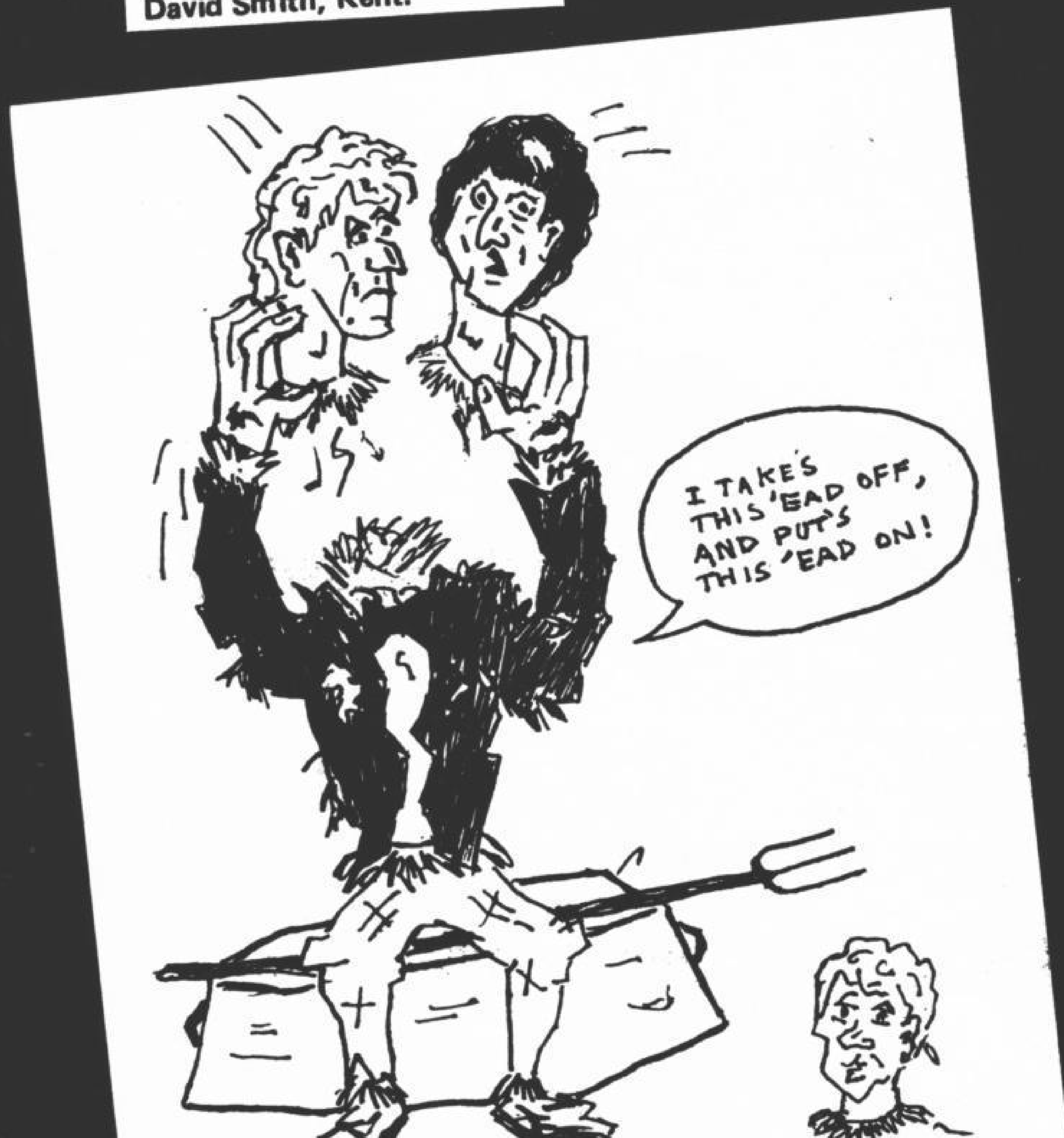


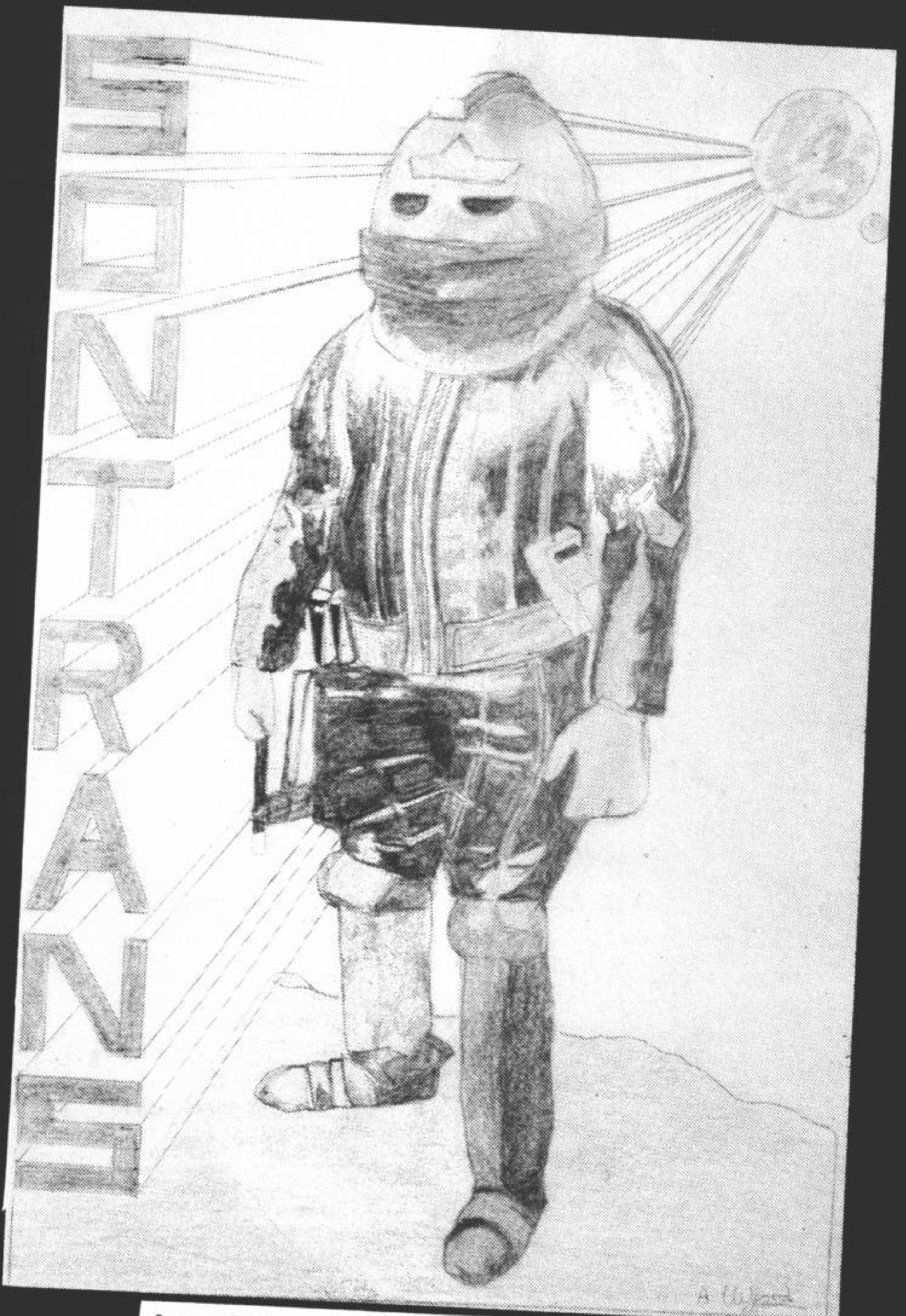
Portrait of a Cyberman, by David Smith, Kent.



Villains creep up on Doctor Davison. By Neil Howard, West Midlands.


I TAKE'S THIS 'EAD OFF, AND PUT'S THIS 'EAD ON!
Paul

Detachable Doctor heads. Now that's an idea! By Paul Watson, Hertfordshire.


SONTARANS
A Clifford

A sturdy Sontaran by Andrew Clifford, Kent.

In this issue's *Gallifrey Guardian*, *Richard Marson* reports on the media view of *Doctor Who*, and a radio interpretation of the series to fill the long months when *Who* is off our screens.

GALLIFREY Guardian ★★★

Doctor *Who* remains firmly in the public eye, thanks to a combination of television and press coverage over the last few weeks. First of all, producer John Nathan-Turner made an appearance on the BBC's *Breakfast Time* programme, both to chat about the show, and to publicise his new book *The TARDIS Inside Out*. Interviewer Sue Cook talked to John about various *Who*-related subjects, with Nathan-Turner fulfilling his ambition of making an entrance via the famous police box. Then, a few days later, a scare story about the future of the show was published in *The Sun* newspaper. Headlined "A New Crisis For The Doctor" it went on to say that BBC chiefs were planning to prune the next series down to fourteen episodes, and to make this the final season of television's longest running science fiction show. However, the truth of the matter is that a decision on the length of the next season will not be made for a while yet, and it seems likely that *The Sun* was reporting rumour rather than fact.

The radio series (report on page 24 of this issue) also made the newspapers with Colin Baker and Nicola Bryant both attending a photo session in costume. *The Daily Express* accompanied their report with a lengthy comment in the opinion pages, complaining that this was a cop out and presumably indicated that the BBC felt that it could dispense with a TV series of *Doctor Who* and make listeners use their imaginations to create the special effects and alien environments so popular in the show. The general feeling was that it was 'better than nothing', but not a replacement for the real thing. In *The Daily Express*, former Doctor Patrick Troughton was interviewed ostensibly in connection with his latest play *Long Term Memory*, but mostly with reference to his time in *Doctor Who*. He said he didn't find it at all difficult to play a man with a vague memory in his new play, as his experience of *Doctor Who* fans served to remind him how much he has forgotten! ■

SPECIAL APPEARANCE

The BBC's Children In Need Appeal in association with BBC enterprises are pleased to announce that on Friday 30th August Colin Baker and John Nathan-Turner will be making personal appearances at the Blackpool *Doctor Who* Exhibition.

Colin Baker will be recording an item for inclusion in a Children In Need programme to be screened later in the year.

All proceeds from admissions and autographs will be donated to the Children In Need Appeal.

WHERE ARE THEY NOW?

With the series itself off the air for eighteen months, you may be interested to know what some of the former Doctors and companions have been up to, and what to look out for in the future.

Peter Davison has been very busy recently, filming a Christmas special of *All Creatures Great and Small*, directed by *Two Doctors* supremo Peter Moffatt. Davison is also to take the lead in a new BBC series entitled *Peculiar Practice*. The longest running female companion, Elisabeth Sladen, has just had a baby girl, and is starting work on a new BBC serialisation of *Alice In Wonderland*, to be directed by former *Who* producer Barry Letts, and produced by the prolific script editor and writer Terrance Dicks. Her successor in the show, Louise Jameson, has joined the regular cast of the new series of *Bergerac*, and she will be directed by, among others, Graeme Harper of *Revelation of the Daleks* fame.

Doctor number four, Tom Baker, has just completed a highly successful run with the National Theatre's production of *She Stoops To Conquer* and should be seen shortly in an episode of the BBC's imported cop show *Remington Steele*. Ex-time travelling companion Mary Tamm is gearing up for a second series of her successful comedy *The Hello Goodbye Man*. Over in Australia, Katy Manning is to produce a television serial and her UNIT cohort Nicholas Courtney has been working on Radio Four. ◆

ROUND-UP

So what else has been going on in the last few weeks? Well, some ten years after her first complaints concerning the show, veteran campaigner Mary Whitehouse has once again rounded on *Doctor Who*, alleging that it is the sort of programme that could lead to anarchy in the future. She called the series an 'assault on family viewing times', and her opinion was echoed by BBC1 Controller Michael Grade, when he made a guest appearance on Channel Four's *The Late Clive James*, albeit in a somewhat more restrained manner. It seems that complaints about the show are as alive as ever.

Producer John Nathan-Turner's signing session, at the London science fiction bookshop *Forbidden Planet 2*, resulted in the best public reaction for a long time, and was apparently the shop's third most successful signing session yet. Also present was Gary Downie, author of the *Doctor Who Cookbook*, and regular convention goer. Colin Baker has thrown himself into a round of personal appearances, and these are scheduled to include the first Fan-Aid convention, in aid of the Ethiopian crisis. Other guests should be former producer Graham Williams, writer Chris Boucher, Bob Baker and Terrance Dicks and director Graeme Harper. A report will appear in a future issue of Doctor Who Magazine.

It seems that *Doctor Who* remains firmly in the public favour, and that the next few months will only serve to make the show's eventual return all the more welcome.

DID YOU KNOW?

Introducing another regular feature for the English Gallifrey Guardian – A *Did You Know?* that will reveal a little known fact about the show and its development every time this page returns to *Doctor Who*'s home territory. The first then concerns the infamous rat eaten by Shockeye in *The Two Doctors*. The rat itself was a real one, stuffed, and with plums implanted in its neck so that actor John Stratton could chew realistically on the creature's neck. In a similar vein, Sil's pot of gunge was in fact a small amount of mashed-up peaches so that Nabil Shaban could devour the slimy-looking stuff with unfeigned relish. ◆

inter

It is some four years since Producer John Nathan-Turner and script editor Eric Saward met to begin work on the first Peter Davison season. Since then their collaboration has become one of the most durable in the show's history. Richard Marson interviews the two men most closely involved with the series, and finds out some of their attitudes and their intentions for the future of the programme.

I asked both Nathan-Turner and Saward which story or stories they felt were most successful out of the recently concluded season. John replied first, "It's quite difficult to pick out which of my favourite two (*Vengeance on Varos* and the Dalek story) I liked most. I think if I had to make a choice I'd say *Varos* because the whole video nasty set-up was so clever and consequently it was a rounder show. But credit where it's due, that element was actually injected by Eric."

Saward found it harder to choose any one story, "I'm arrogant enough to say I thought those were the best two stories of the season, but ultimately I don't think you can compare them – all the shows were very different. Of the two I'd pick *Varos,* but I hope for Graeme Harper's sake that the Dalek story wins your season poll. I thought he did a smashing job and I'll be quite happy to live in his reflected glory!"

With the season being broadcast at forty-five minutes for the first time ever, did they think the experiment had worked? Both felt it had. Saward: "The American cliché is different ball-game altogether. I think we were more successful than I at first thought we would be, though I don't want to sound too defensive. It was, from my point of view, an attempt to talk to our writers about a format that I had no experience of, although obviously I've written fifty minute things myself. While re-thinking the format we were very careful to keep the essence of the show, which is a fantasy/SF adventure story. We couldn't just cobble together two twenty-five minute episodes because a compilation of two fast running parts is very off putting – it jars. We did have time to stop and think a

John Nathan-Turner

[redacted]

view

bit more, but we did have to keep on hammering away with the action."

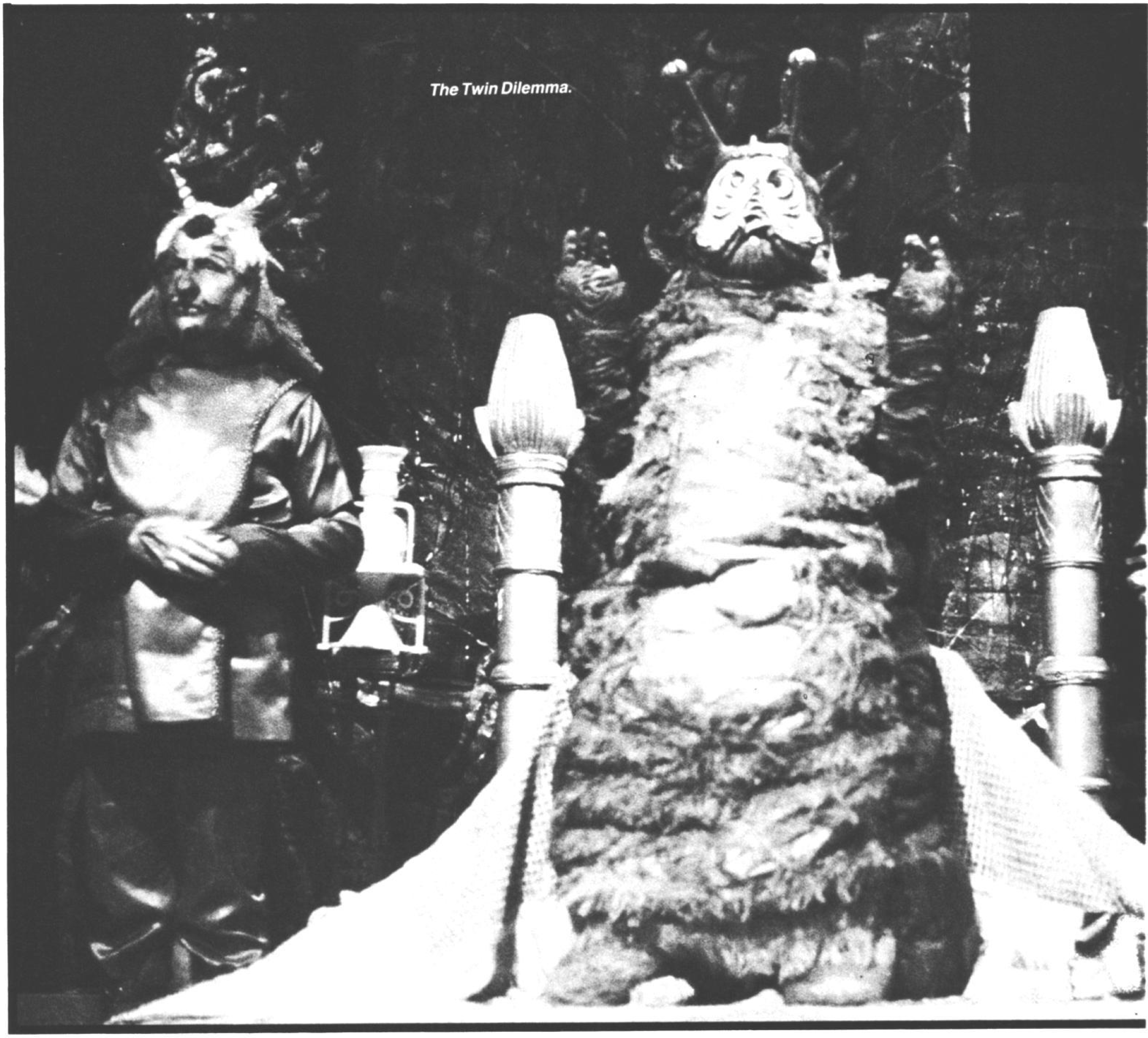
Nathan-Turner backed Saward up. "Yes, I think it did work. Inevitably when you change something that's been a tradition for such a long time, there's a kind of apprehension from the front office that it won't work. Now we're re-thinking again. We've got material that's been written for forty-five minute slots that'll have to be split up again, and those scripts we do finish up using will have to be re-structured. There's more to it than just splitting it down the middle. It would have been lovely to have done one more season in that slot to get it exactly right, but we were both surprised and delighted that we achieved accuracy so quickly."

Next I brought up the vexed subject of violence in the show, whether it was guns and lasers, or Androgums eating rats. Nathan-Turner: "I don't think it was attached to the time slot. I felt, and Eric agreed with me, that we could go a little further with the violence." Saward joined in, "Yes. It was a matter of saying to the writers that we could be more realistic, something I have always been in favour of. It's only logical if you have a series based on a lifestyle which involves a lot of physical action. I do think you can indicate the violence without being gratuitous – you don't want guts falling out all over the place, but it's my opinion that if you've got an impact between two people it's better to be more realistic than pretending that me hitting you on the nose is a joke. It isn't. You fall on the floor and your nose is very painful and it bleeds. We want to imply that if you hit someone it hurts."

Nathan-Turner came in with this point, "As old as the show is there have been complaints. Somehow parents have this dim and distant memory of the show, where they remember if with fondness and affection, and forget the fact that they themselves were often frightened." Saward added, "They also forget that entertainment itself has moved on over the last ten years or so. To try and make the show as it was in their childhood would be lunatic – should the Doctor sit down and have tea with a Dalek! Our first intention is to entertain – we don't set out to offend or upset anybody. With this last season there was also a deliberate attempt to inject more humour, so we were trying to balance the horror. That said, we didn't want to stop the show for the routine belly laugh so it was wit not slapstick."

I argued that *Attack of the Cybermen* had been somewhat lacking in the element of hope and optimism, with nearly ▶

and Eric Saward



The Twin Dilemma.

every major character being killed off. Saward replied; "You're thinking mainly about the Bates, Stratton, Griffiths characters I suppose. Well, the narrative was that as the characters developed and finished their contribution they were killed. The idea behind that was to create a separate theme. We had the Doctor locked up in most of Episode Two and this was the second story strand – of people struggling to get out. It was the resistance bit that the Doctor was unable to do. It was quite a positive element – being pretentious about it, it's the energy and effort people put in to avoid death. They don't just sit there. They were being very determined about trying to escape from Telos and although they died in the attempt, I think the way they went about it lifted the story dramatically. I would like to say here and now that I did not write Paula Moore's story, apart from the help I give my writer. Paula worked hard on researching the Cybermen for the script, and as you saw the story related very directly to the history of the Cybermen in the show."

I asked Nathan-Turner about the pairing of scripts with directors. Did he try and match writers' styles with those of his directors? "In an ideal world that's what I'd do, yes. But you see we haven't always decided which script will go into a certain slot, when we have to engage the director for that slot. Sometimes we can, sometimes not. Sarah Hellings *was* paired with *The Mark of the Rani*. I'd seen her work on *Angels* about two years before. There are a lot of agencies that look after directors and they write and tell you what people are doing. If somebody particularly wants to do a *Doctor Who* they'll write and then we'll either meet and talk about it or I'll view some of their work and go from there."

"In the same way we don't usually write specially for actors because it's very likely that when you want to film they won't be available. The time we commission scripts is so far away from filming that you just can't. Obviously with the second Doctor and Jamie it was different. I asked Patrick (Troughton) if he'd do the part at the first big American convention in Chicago in 1983. He said yes, so we went ahead and commissioned without getting Fraser (Hines) under contract because we knew he'd be keen. We never thought of having one of the girls from that time, simply because we were in the early stages with Peri, and it would have looked odd if Patrick had had two side-kicks. It was there to re-establish, albeit temporarily, the balance between the male and

female companion, a balance which I thought had worked very well with Peri and Turlough. So no we don't, apart from special cases, write direct for actors. I think that writers do though, in their own minds."

Saward agreed, "When I wrote the part of Orcini I had in mind a young Christopher Lee, the figure he was playing fifteen years ago." Characterisation had, in fact, been one of the strongest elements of the last season. Had this been a deliberate effort? "Partly. Again, I think it's got a lot to do with the length," explained Saward, It's one of the things we've enjoyed about forty-five minute episodes. We had time to explore a character without being dangerously self-indulgent. We could often spend no more than thirty seconds more on a scene, but that thirty seconds means the difference between saying 'this is the character' and leaving it at that, and stopping to say a bit more. Take my own Orcini – he could have been a killer and nothing else, but I was allowed to make more of him."

I asked Eric about the initial thoughts behind his script for *Revelation of the Daleks*. "I had got bogged down with *Resurection,* with the massive Dalek legend, and I needed that story to free myself completely and entirely from everything that had gone before. Then I could go on and find a story that I could make work, with my own characters, and yet still contain the idea of the Daleks. I thought it worked on that level. Last time we talked, I told you I had an interest with men in conflict. Orcini, for instance, came about as a sort of extension of Lytton. When I was on holiday in Rhodes last year, I was reading in all the guide books about the Knights of St. John who'd held Rhodes for three hundred years. They were rather unpleasant and evil people, but they were tremendous soldiers. Six hundred of them held the town against ten thousand Turkish soldiers. Orcini, dare I say it now, was the top knight – the Grand Master as they were called. I took the name and the rank, but thought I'd take him much more down-market and make him a knight who'd been thrown out of his order and who was still very doubtful about his own existence and motivation."

"Orcini was a man who killed for all sorts of reasons, in his own mind for honour. He'd made his whole life a matter of ritual killing and when he does kill he kills with thought and consideration too. When he kills Kara, he chooses the knife because she has betrayed him and it has become a ritual thing, a revenge. Tasambeker came from Greek history as well. Originally she was a saint who the local women used to worship when they were barren. If they had a daughter they called the child after Tasambeker. I took the name and simply anglicised it. She was pathetic, but she wasn't silly. I didn't feel cruel when I wrote the part. She is like many people in that she's trying her best to make a living, exist and become infatuated with somebody. We all do it in our lives – we think 'isn't he or she wonderful? I really love them' – and we don't make any progress because they're just not interested. Tasambeker was that sort of woman. She latched herself onto an absolute dead loss but she loved him and wanted him. She is forced into killing him *because* she loves him – his death is the only way of resolving her frustration."

Saward got his first inspiration for the story from Evelyn Waugh's book *The Loved One*. "I thought the season was shaping up rather nicely – we'd had the video nasty aspect from Philip and the food aspect from Bob and I thought 'what are the big issues we have left?' and hit upon death. I'd always liked *The Loved One* and I re-read it and thought 'Yes. I can use this sort of feel.' I paid my compliments to it by naming the Jobel character after a Mr Joyboy in the book. The motivation for the story were the characters of Grigory and Natasha. They were fairly lightweight, but they were there to expose the racket on Tranquil Repose."

Nathan-Turner pointed out that a lot of their effect was down to the actors. "In both cases it was their first television job. Bridget Lynch-Blosse was someone Graeme Harper had lectured at drama school, he was very pro her and he sold her to me. Likewise it was Stephen Flynn's first telly and in *Timelash* David Chandler was also new to the medium. I come up with suggestions all the time. For instance, Kate O'Mara was cast from my office rather than from Sarah Hellings', because I knew Kate's work very well from *The Brothers* and *Triangle."*

I asked Nathan-Turner how involved he was with rehearsals. "I go up for the read through, and then I tend to go up halfway through rehearsals just for an hour or so. I sit around ostensibly chatting, but actually watching what's going on so that the actors who don't know me don't regard me as some sort of evil ogre who is going to sack them at the Producer's run. If you're familiar to them then the nerves aren't so bad, although there is still an aura about the Producer's run. Eric and I don't want to see a nervous performance, although we wouldn't necessarily condemn someone for that. My attitude is 'Why go through it? Its not necessary."

While Saward was writing his story Nathan-Turner had to step in and fill both roles for about six weeks. "I didn't enjoy being a script editor as well as Producer, I have to say. All the stuff for the future could wait, but I had to deal with the job in hand which was *The Two Doctors.* So I had to attend to all the day-to-day script changes from the director, and suggestions from the actors." Both Nathan-Turner and Saward have been asked to write for Target books, but although Eric has written two books, John has declined.

"They've been asking me virtually since I took over but I don't think I could do it. I'm very good at pantomime and revue but I know my limitations and I don't think I could write a novel. I was much more inspired with the idea of my book *TARDI-Inside Out,* an idea which came from the publishers. That gave me something to bounce off and now I'm writing a sequel."

Saward continued; "I thoroughly enjoyed writing *The Twin Dilemma,* I had a great time and found it very exciting. I was totally faithful to the original story, but still got a certain amount of mileage out of it for myself. You say 'this is the spirit we were intending to do it in and this is my input'. I think that makes everybody happy. I'd be delighted to write more – especially of my own stories."

Going back to the series itself, I suggested to both Nathan-Turner and Saward that the character of Peri never ▶

Davros in *Revelation of the Daleks.*

seemed happy in space, and seemed to do nothing but complain about travelling with the Doctor. Saward took up my point, "Let me say how I brief a writer. I say, 'If you were in space with the Doctor and you had time to think what sort of questions you'd ask, those are the sort of questions I'd like you to put in your script. 'There might be a little too much of Peri saying 'For God's sake, what are we doing Doctor?' but that's because of the briefing. I'm very keen on saying she is the intelligent Earth view in space. If we were out there with him and it was all real, we'd be so befuddled by what was going on we'd only want to hide. If Peri seems unhappy you can put that down to me, because I think if we all went out there, we'd all be unhappy in a way."

So Peri sticks with the Doctor through a kind of extended masochism? "Yes, that's right. If you were out there and you could cope with the sheer drama of your life, you'd be on cloud nine. It would be an amazing mix of many, many experiences. Now the fact isthat you have to divorce the cloud nine element, because dramatically it has got to work. So it tends to come down to this question of, 'What am I doing here Doctor?'. It's crazy time for her, and personally that's an element I like about Peri." Nathan-Turner added, "If you met a mutant or something, wouldn't you say 'That's enough of this. Let's get out of here.' I don't think its getting over-repetitive."

I asked Nathan-Turner how the *Jim'll Fix It* sketch had come about. "They'd been wanting to do a *Doctor Who* fix for about four years and for various reasons they all fell through. At one point we were going to have the robot from *The Visitation* doing somebody's housework. This series they had a very bright director called Marcus Mortimer, who I happen to know quite well, and he wanted to encompass the wishes of hundreds of kids who want to travel in the Doctor's TARDIS. I insisted that any sketch would have to be in character and out of that evolved the story *A Fix With Sontarans*. I suggested that Eric wrote it for obvious reasons – it was easier and he know the continuity. It was originally written for the Doctor and Peri, but then Nicola booked a holiday so Eric re-wrote it for Janet. The name Group Marshall Nathan, by the way, came out of rehearsals. In the script he was called Stern."

I then asked how much say Nathan-Turner has in the merchandising side of the show. "It all comes through here. Basically what happens, is that if someone wants to do a model Dalek or something, they approach BBC Enterprises who then ask me for an opinion. More often than not I say yes, providing it's good quality. One example of saying no was to *Doctor Who* darts, which I felt might encourage youngsters to play games with dangerous results. So long as it's marketable and of reasonable quality, it reflects glory on the show."

Turning to the future, Nathan-Turner was encouragingly optimistic, "When we come back people won't notice we've been away. There will be no decision on scripts and directors for some time yet, though we have more than enough scripts to choose from. Some we may use, in fact we may use them all – we haven't decided. One of the benefits of losing a whole season is that normally Eric and I have to get together over a hurried drink or on the journey back from the Action rehearsal rooms. We don't have a lot of time because we don't only work on *Doctor Who* – we work on projects for the future too. So normally it's all going on at the same time – Eric is trying to fit writers in here, there and everywhere, and I have more than enough on my plate. What's quite nice, just for a change, is that if we don't feel like talking on a Wednesday, then we can talk on a Thursday. Normally it has to be a Wednesday because Thursday and Friday we'd be in the studio. The next year will also give us all a chance to take some of the holiday owing to us, which is quite a lot. The show will return with a vengeance next year, complete with the line up of Colin and Nicola to go right through the season – we have no plans to introduce any more companions or anything."

As my final question to both Saward and Nathan-Turner, I asked how long they were both planning to stay with the show. Saward answered first. "I'm here until June. I've been asked by both John and my head of department to stay on, which I'll be more than delighted to do." Nathan-Turner, "At the moment I felt very strongly that the return season will be my last as Producer."■

Thanks to Sarah Lee for arranging the interview for **Doctor Who Magazine.**

MATRIX
Dåtabånk

A HEAD OF FASHION

It's monster month this time around and to start us off comes a query from a student at the University of Delaware over t'other side of The Great Pond. David Harkins explains that he has seen some photographs of Ice Warriors from the 1967 story of the same name – but they look different. He says firstly there is the leader Ice Warrior, Varga and then there is his subordinate Zondal, who looks considerably smaller, but with a large head. David wonders if this discrepancy occurs in later stories featuring the marauding martians. The answer, David is yes – and no. Certainly in *The Ice Warriors,* Zondal, Isbur and the other soldiers were of a similar design to Varga, but smaller with large heads. In *The Seeds of Death* (now available as a BBC video) all the soldier Ice Warriors looked like Varga, the leader here – Slaar – being an Ice Lord with his less armoured body and distinctive sleek helmet. In *Curse of Peladon* we only saw two martians, Ice Lord Izlyr and Lt Ssorg – the former being a more resplendent version of Slaar, and Ssorg looking more like Varga (probably because Sonny Caldinez, the actor who played Ssorg actually wore Bernard Bresslaw's Varga costume in this one).

Finally (so far) in *Monster of Peladon* the leader was an Ice Lord called Azaxyr and his subordinate was Sskel – played by Sonny Caldinez wearing, yes you guessed it, the Varga costume. However we once again saw many more warriors in this story who, whilst not sinking to the comical level of looking like Zondal and Co (ie, small bodies, outsized heads) were smaller than Sskel, but with appropriately proportioned heads. Okay? ■

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MONSTER CHANGES

Next up is Deborah Rich of South London who explains that until recently she possessed a copy of the original Target *Doctor Who Monster Book.* Having now lost it, she has purchased the recent reprint, only to discover some changes in the photographs used. Deborah asks whether we can list those changes.

Well, Debbie, the changes are not only in photographs, but drawings as well – and the first of those is the cover. The cover illustration is smaller (you can see more of the Cyberman's chest unit). (But that's just me being picky.) Here's a list of changes page by page: ***Page 1:*** Logo different. ***Page 2/3:*** Troughton/Pertwee/Baker photos have changed. They were from *The Three Doctors* and *Genesis of the Daleks,* they are now *Power of the Daleks, Spearhead from Space* and *State of Decay.* The text has Daleks from *The Daleks* – used to have three Daleks from *Day of the Daleks.* ***Pages 6, 7, 8, 9, 10, 11:*** unchanged. ***Pages 12/13:*** used to have Liz and Doctor Three in Bessie, with inset of Who-mobile. New version has Brigadier, Doctor 3 and UNIT helicopter from *the Silurians,* and the Who-mobile insert has moved five inches to the left. ***Pages 14, 15, 16 and 17:*** unchanged. ***Pages 18 and 19:*** almost unchanged, but the Orgon pic has been enlarged and the Ogrons separated (spot the artist's touching up of their hair). ***Pages 20, 22*** and ***23:*** unchanged, but ***21*** has different picture of Davros. ***Page 24*** has the photo of Vorus, now minus background but ***25, 26*** and ***27*** are unchanged. ***Page 28*** has a different photo of Sskel and Azaxyr but ***29*** in the same as before. ***30, 31*** and ***32*** are not different but ***33*** now features the Master from *The Time Monster* as opposed to *Terror of the Autons.* ***Pages 34 to 37*** haven't altered but ***38*** also changed. ***Pages 4/5:*** Now has pic of Hartnell and and ***39*** have. Instead of Major Styre's head and shoulders on ***38*** we now have Linx and ship. instead and Linx and Doctor Three on ***39*** we now have Styre looking at Sarah on screen. ***Pages 40 to 49*** have not altered. but the artwork of the giant fly spanning ***50*** and ***51*** has been enlarged to include Peter Brookes picture of Doctor Three. ***Pages 52*** to ***61*** are the same as the 1975 book but the Tom Baker shot on pages ***62*** and ***63*** is from *Hand of Fear.* whereas the original was from *Robot.* As with pages ***2*** and ***3,*** the four Doctor photos on the last page have changed (apart from Hartnell) as stated above.

Finally. the back cover is totally different. now advertising the WH Allen posters, as opposed to the paperback books that were there before. Oh. and the price has nearly trebled! ◆

● *CYBER SAGA*

Still with monsters, Patrick O'Neill of Doncaster wants a potted chronology of the Cybermen, as he disputes Richard Landen's efforts way back in **Doctor Who Magazine 83.** Okay, Patrick, here's my chronological version. First story is *The Invasion* featuring Cybermen from Mondas – although it is possible there was a Cyberman story *before* that unseen on TV, as the Cyber control device recognises the second Doctor and Jamie "from Planet 14".

After that comes the 1986 attack by Mondas in *The Tenth Planet* followed thirty or so years later by the attack on *The Wheel In Space.* With those defeats in mind the Cybermen launched their 2070 attack on *The Moonbase,* but failed and went away to fight other people. Those other people however, soon re-involved Earthmen during the Cyberwar and it was in fact humanity that discovered the Cyber weakness was gold and invented the glittergun. After the Cyberwar ended in defeat, the Cybermen appeared to vanish, although there was one abortive attempt to fight back, as told in *Revenge of the Cybermen* (the Doctor's explanation to Harry Sullivan in that story that they were on Nerva Beacon circa 2900, was about seven hundred years late!).

After a while it seemed that the Cyber menace was gone forever, and towards the end of the twenty-fifth Century man took himself to Mondas itself to try and examine the Cyberman phenomenon. In doing so, *The Tomb of the Cybermen* was temporarily re-activated, but swiftly closed down again – or so it was thought. However, the Cyber Controller was only damaged in *that* adventure, and reprogrammed (and redesigned) his sleeping warriors, sending them out to destroy Earth and the intergalactic peace conference of the mid-twenty sixth century. After this ploy was defeated in *Earthshock,* the Controller recalled his forces. One patrol mysteriously vanished during their return – and was never accounted for. (However, had the Cybermen had the ability to ask Rassilon or Borusa of Gallifrey, an answer might have been forthcoming!). Back on Mondas, the Cybermen discovered a time capsule – the key to all their problems. Although there was only one capsule, they soon figured out how best to use it, and took the opportunity to strengthen their forces by trying to stop the destruction of Mondas. They took the time capsule back to 1985 – one year before Mondas' arrival, and prepared to weaken the Earth by bombing it – using the famous Halley's comet as cover. Needless to say, they were foiled. Their time capsule was destroyed – as was their Controller (at last) and the tombs were again sealed – not by ice this time but by tons upon tons of rubble. And that brings us up to date. ■

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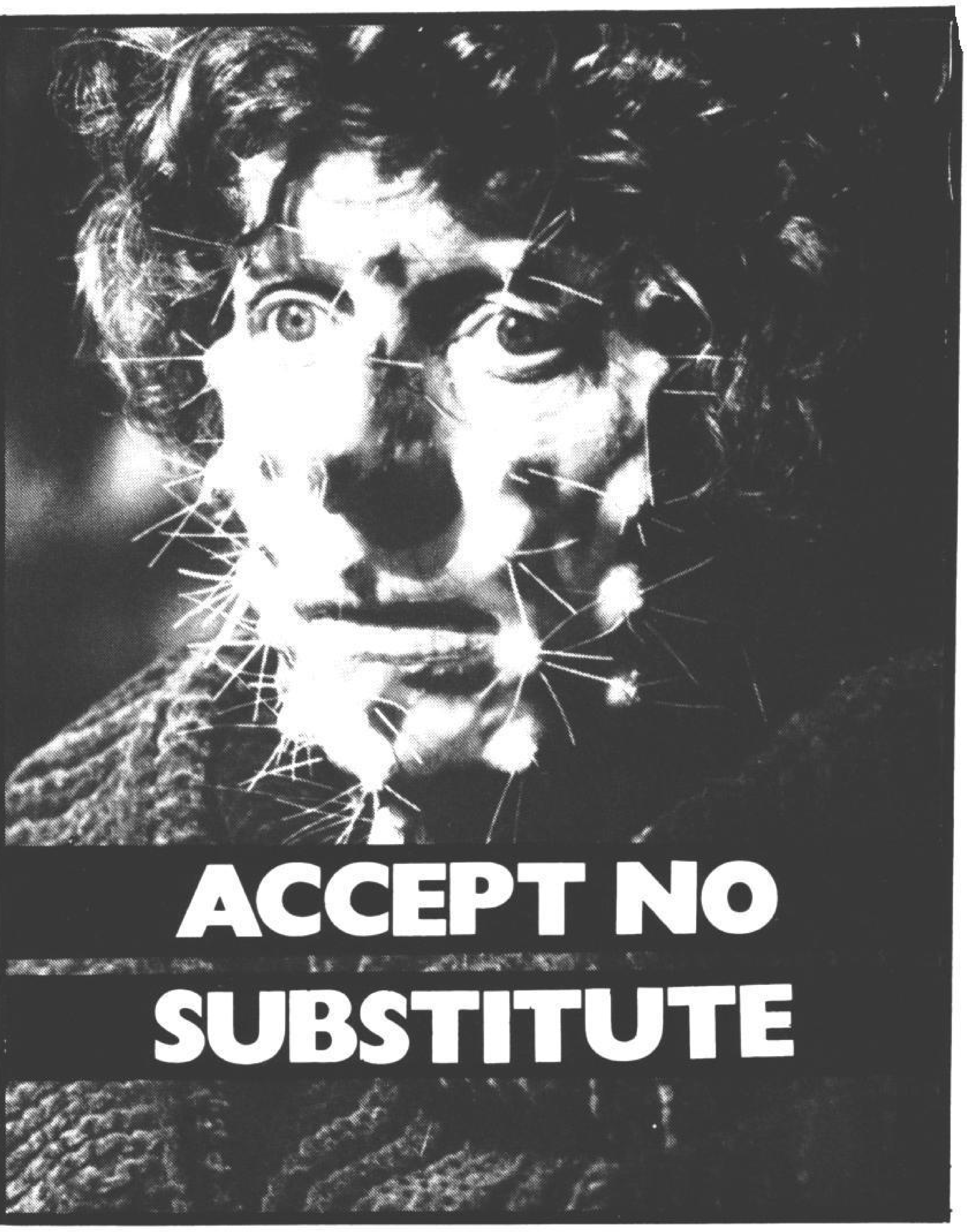
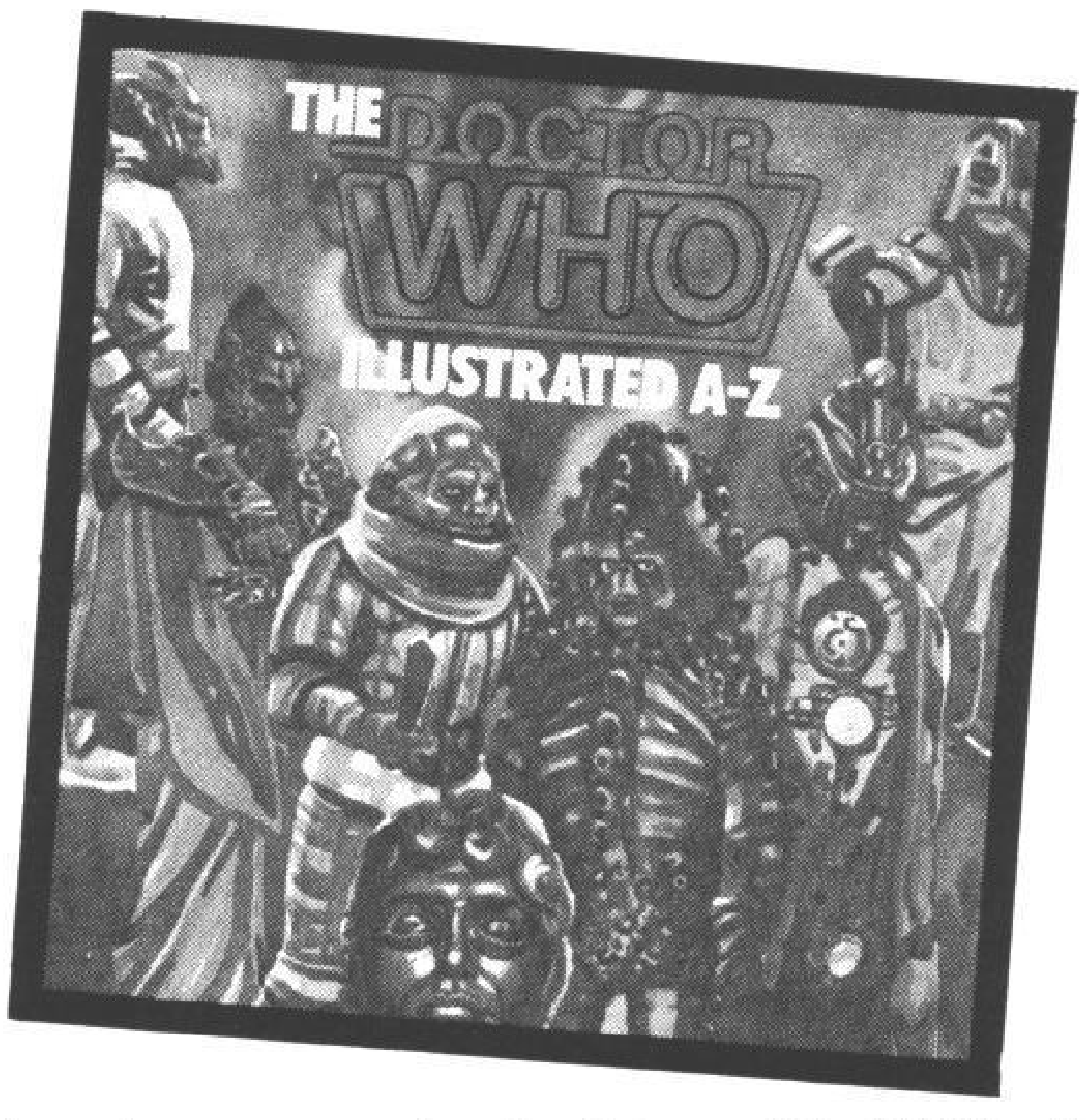


ON TARGET

REALMS OF REFERENCE

Reference books can come in many varying shapes and sizes, from factual quiz books to mammoth tomes of philosophical discussions to encyclopedic volumes running from the 'Alistair' to 'Zygon' of *Doctor Who*. If Jean Marc L'Officier's *Doctor Who Programme Guides* of 1981 proved anything, they proved that, as an on-going television programme, *Doctor Who*'s vast concepts of alien worlds, people and events are too massive for a mere one volume 'A to Z'. Few people (including, one imagines, the powers-that-be at WH Allen), would dispute that L'Officier's book was a brave but rather inconclusive effort. Now close on its heels comes *another* 'A to Z' of *Doctor Who* knowledge, slightly updated, possibly more detailed and certainly better illustrated, but still an inconclusive reference work, because however much is crammed in, it can never be a) enough, or b) up to date. That said, Lesley Strading's *Doctor Who: An Illustrated A – Z* is published next month.

This large format book (don't be off-put by the pretty dreadful cover) is the latest in WH Allen's hardback range of non-fiction titles, following on the heels of the Peter Haining successes and Gary Downie's fun cookbook earlier this year. As a non-fiction work it cannot be faulted and possibly deserves a place on the bookshelf more than the last Haining book, because it does have a spark of originality missing from *The Key To Time.* It improves on L'Officier's reference books without being a repeat of them and brings the facts up to date. Lesley Stradring has supplied her own line drawings to supplement the entries, with some superb pieces of art in black and white and colour, which tie in well with her written material. While this is *still* restricted by space, it is accurate and well thought out. Exactly what can be done next to create a decent encyclopedic *Doctor Who* guide I'm not really sure; I favour a six volume work that details extensively each Doctor's era. The material is available, what it needs is an adventurous publisher to risk the money and produce it.



AND NOW. . .

Back now to our regular look at fiction:

"Outside it was raining, cold and unfriendly. Outside it was dark. If the twins had looked from their window they would have seen a wet, shabby ginger tom being rather possessive about a few rather badly kept flower beds and an area of weed-ridden grass. At least that's what they thought they would have seen. But they would have been wrong for in the cat's mind he was fat, virile and sexy. The flower beds were his territory and he was very proud and very defensive of them. Inside in the warm was the twins' world. They didn't know the cat existed and there was nothing a cat could teach them. They, of course, were wrong. He knew what two geniuses didn't know. He knew it was impossible to calculate the square root of minus three and that Professor Archie Sylvest had made a mistake. It didn't bother him – he had his flower beds to guard. When the whole history of Earth is finally written, it will be shown that cats were the most intelligent creatures ever to have inhabited the planet.

I'll tell you what, when the history of WH Allen books is finally written, under the entry: *Saward, Eric* there will be a big question mark, about how a man who could write a book as limp and bland as *The Visitation* could be responsible for the work of art *The Twin Dilemma*. This is, of course, the story that introduced the sixth incarnation of the time travelling Doctor to our screens. What the book is not, however, is an adaptation of Anthony Steven's teleplay except in its basic premise. Indeed, this book tells of Mestor's incredible plan to kidnap two genius twins who will plot the destruction of a sun and send his eggs into space. Indeed it features the meeting of the sixth Doctor with an exiled old friend, who eventually dies, and it features a young space policeman who eventually stays on Jaconda. And yes, the Doctor dons a frightful costume and disgusts Peri Brown, who herself gets half throttled. However, at that point the similarities stop, because the actual story is not only a complete alternative to the televised version, it is much the superior. *The Twin Dilemma* could rank as the best, most *original* book for some long time.

In many ways it is similar to the recent Donald Cotton books, but instead of the farcical humour of those, it has an almost satirical, Douglas Adams touch, as if Eric Saward is poking humour at both the original script and, to some extent, the serious format of the Target novelisations in general. Perhaps I was harsh in saying his *The Visitation* novel was weak, but it underlines the amazing difference in the two books – I've never been a great fan of the Saward script-writing school, feeling it relies rather more on plagiarism than originality, but as a novel writer, he ranks high in my personal hall-of-fame. The genius of this book isn't Romulus or his brother, but Saward himself in creating a world so real, so believable that not only did I laugh out loud constantly, but I was both shocked and pleased by the changes he made. The book has become much grittier and harsher, ridding the story of the false *Flash Gordon* perspectives of the teleplay. Eric Saward has resisted the temptation of making Hugo Lang the "square jawed, tough, young hero" of pulp fiction (and Anthony Steven's script) and instead making him out to be a hard, selfish, money-grabbing opportunist who has no redeeming features whatsoever. I promise that by the very end of the book you'll hate him as a character but appreciate the depiction all the same.

Finally a word on Andrew Skilliter's excellent cover for this book (the original showing just Colin Baker was abandoned in its favour) showing Mestor and Drak observing the eggs shooting through space – all with a sickly green background.

Next month, we'll take a look right back to the programme's earlier days with Bill Emms' intriguing and long-awaited *Galaxy Four* novelisation.

kinda

EPISODE ONE

The planet Deva Loka is a lush paradise, inhabited by the seemingly harmless and innocent Kinda tribe. Inside the jungle, an expeditionary force has established itself, with the intention of investigating the feasibility of colonising the planet. The team are housed in a self sufficient Dome. Here, Hindle is found asleep on duty by the commander of the expedition, a bluff serviceman with years of experience, called Sanders. Sanders jolts the junior officer awake.

Elsewhere, the TARDIS has landed in a clearing. Leaving Nyssa inside, recovering from a fainting bout, the Doctor suggests that he and his other companions, Tegan and Adric, take a walk. Back at the Dome, Hindle is complaining about Sanders' lack of action following the disappearance of another crew member. The team's scientist, Doctor Todd, tries to re-assure an unconvinced Hindle that the locals aren't hostile. The Doctor, Adric and Tegan come across a weird but beautiful framework of chimes. After a while, Adric wanders off. In the Dome, Todd is warning Sanders not to push Hindle too far but her opinion is dismissed. Meanwhile, Adric has found a strange machine, resembling a kind of hollowed-out robot. He calls out to the Doctor, who leaves Tegan becoming progressively more and more mesmerised by the strange hanging chimes.

The Doctor identifies the object as a kind of defensive suit, controlled by the brain of the occupant. Suddenly it activates itself and begins to bear down upon the Doctor and Adric. By now, Tegan is dreaming deeply, unaware of the gathering of the Kinda tribe around her. After hanging a garland about her neck, the natives disappear again. The suit has taken the Doctor and Adric to the Dome, where they are met by the hostile survey team, who demand to know what the time travellers have done with the missing crew member Roberts, and what they are doing on the planet. Tegan's troubles, however, are worse. She finds herself in a vast black void, a world of dreams.

The Doctor and Adric are being given the benefit of the doubt, as well as some food. Sanders tells them about the planet and the disappearances of his team. Todd agrees to show the Time Lord the two hostages they have taken as a form of protection against possible hostility from the Kinda. The hostages are kept in a cage in Todd's laboratory. Both wear necklaces of intricate design, representing the heart of the chromosome, and indicative that the Kinda are not as primitive as they appear. Todd believes the Kinda to be highly intelligent, as well as telepathic, since they never seem to speak.

Tegan is frightened. She has come across a strange old couple, playing chess. Both are deathly pale and refuse to talk to Tegan, thinking she is a figment of their imaginations. Suddenly they seem to recede into the darkness, and there is a chilling laugh. Spinning round, Tegan finds herself face to face with an evil looking young man, as deathly pale as the old couple. On his arm and hand there is a snake emblem. The young man does not appear to be a part of her dream since she cannot imagine him away. He warns her that she will agree to him being one side of madness or the other.

The Doctor is looking around Todd's laboratory when a Kinda appears at the window. Todd says he is often there and goes on to tell him about the colonisation plan. Then Hindle storms in demanding to know what they have been talking about. He tells them that Sanders wants to see them and as soon as they have left, smashes up part of Todd's workbench in a fit of pure frustration. Despite warnings from Todd and the Doctor, Sanders decides to go into the jungle himself, encased in the survival suit, in order to investigate matters. In the lab, Hindle is inspecting his appearance in a mirror when he catches the faces of the hostages in reflection. Immediately, they seem to obey his every thought.

In Tegan's dream, the young man introduces the air hostess to a perfect version of herself and tells her to work out which is the real one. He promptly vanishes. The Doctor, Adric and Todd have been left under the acting command of the now deranged Hindle and his two servile hostages. He announces that he has the power of life and death over all of them.

EPISODE TWO

Sanders smashes his way through the thick jungle vegetation. Nearby two women are listening. One is extremely old, a blind wise woman called Panna, while the other is correspondingly young and called Karuna. Panna is insisting that the presence of the colonists is a threat to the Kinda way of life, when Aris, the young man who we saw at the lab window, comes up to Karuna. He is frightened because his brother is one of the hostages in the Dome and he cannot be comforted by Panna. As he leaves them, Sanders can be heard getting nearer.

The Doctor, Adric and Todd have spent the night and are still caged up in the lab. Adric is playing the game of choices, offering the Doctor the choice of which hand holds the coin while Todd feels that they ought to be doing something positive about escaping. The Doctor knows they are being monitored. Hindle has dressed the hostages in parts of the standard uniform issued to the survey team, and frantically inspects them. Out in the forest, Panna and Karuna present Sanders with the Box of Jhana, which he opens through a claw attachment on the survival suit. On seeing its contents he opens his mouth to scream.

Back in the Dome, the hostages have marched Hindle's prisoners to the main control room, where he awaits them. He delightedly tells them his decision regarding the defence of the Dome. He plans to raze to the ground an area of some fifty miles radius around the Dome, using fire and acid. Adric appears to be taken in by Hindle's paranoid fears and steps forward to join him.

Inside Tegan's dream world, the two identical women are arguing as to which is the real Tegan. They share memories, idiosyncracies – everything. The real Tegan becomes more and more confused. In the Dome, the Doctor and Todd are caged up once more while Adric stands on guard duty in the control room. The young Alzarian creates a distraction and pockets the key to the cage. The sinister young man returns to Tegan's dream and suggests that things could become much more confusing if there were more of her to argue with. The two Tegans desperately try to avoid thinking of such a calamity but it is too late and as one of the girls pictures the scene, so she is duplicated ten times over. After a moment the duplicate Tegans vanish leaving the real girl facing the young man alone.

Adric comes up to the cage, accompanied by the hostages, and carrying a tray of food. He makes the Doctor play choices again, having hidden the key in one of his hands. However, the attempted subterfuge is spotted by Hindle, who is watching on the monitor, and he orders them all to be returned to the control room. Tegan, meanwhile, begins to consider the possibility of lending her body to the young man, and asks to be alone. She cannot stand the solitude and finally agrees to do as the young man asks. She holds out her hand and the snake symbol passes from his arm to her's. She screams, but it changes to laughter, in a deep, malicious tone.

In the control room, Hindle is considering how to punish Adric for his deception when Sanders appears in the suit on the monitor screen. Hindle collapses in fear and regresses to the level of a terrified child. At the same time, Tegan emerges back into the real world from her dream. She laughs the menacing laugh of possession. Hindle goes to greet Sanders and tries to explain his actions, but the commander has changed. His bullying tone has been replaced with one of weedling friendliness and he offers Hindle the box of Jhana. Detecting the change, Hindle refuses. The equally changed Tegan has now climbed a tree and when Aris is in range, she starts to drop apples on his head. He looks up.

Hindle takes charge from the harmless old man that Sanders has become, and in spite of his former commander's pleadings, will not open the box, fearing what lies within. From her tree perch, Tegan's possessed form mocks the fascinated Aris, enjoying his confusion and misery. The creature in her mind senses Aris's desire to free his brother and promises to destroy the people keeping him captive. Declaring itself to be the Mara, the creature transfers itself via the snake symbol on Tegan's arm into Aris's resisting body. Tegan, no longer possessed, falls to the ground while Aris runs off into the jungle laughing.

Hindle orders the Doctor, Todd, Sanders and the box to be locked up in the cage, watched by Adric. He tells the Doctor to open the box or risk being shot. The Doctor does as he is told, opening the lid. Todd lets out a harsh scream.

EPISODE THREE

The box opens and a jack-in-the-box springs out. The prisoners laugh with relief, but a noise begins to emit from the empty box. Abruptly, all the lights, the monitor and the power keeping the cage door locked cuts out. Then thebox creates a vision of the Kinda tribe. The Doctor is beckoned by Panna and Karuna, both of whom are standing in a cave. Taking the advantage being offered to them, the Doctor and Todd escape out into the jungle while Hindle cowers afraid of the dark. The discarded Tegan now lies staring vacantly into space while Aris busily makes himself a spear.

The Doctor and Todd are rapidly getting lost, while back in the Dome Hindle announces to a horrified Adric his new plan. He has decided the best way of avoiding the dangers out in the jungle is to destroy everything, including the Dome. Unaware of this new danger, Todd and the Doctor are surrounded by members of the Kinda tribe, and are entertained by the antics of the native Trickster. The Doctor shows them an old trick of his own which meets with much applause from the tribe, until Aris bursts into the close and demands that the two strangers be seized and destroyed. However, Karuna appears to take the Doctor and Todd to the Cave of Dreams seen through the box. She does explain, however, that the emergence of a speaking male member of the Kinda has been foretold, and that tradition demands he be obeyed.

Sanders is helping to complete the construction of a remote control detonating device, which will act as a master detonator for the destruction of everything. Hindle announces defence of the Dome complete and says they can all now relax. Outside the Dome, Karuna is answering some of the Doctor's questions about Tegan's whereabouts and Aris, who it emerges is one of Karuna's seven fathers. She says Panna will explain everything. In the control room, Hindle wants to build a city out of boxes. Adric refuses to help, saying that it's childish, and Hindle threatens to blow the place up now. The situation is saved by Sanders who says he will play.

At last the Doctor, Todd and Karuna reach the Cave mouth. Panna greets Todd but states categorically that any man exposed to the box of Jhana must be an idiot or a madman. Deciding the Doctor is the former, she leads the small party into the cave. Adric, still incarcerated with the crew in the Dome, is witness to an increasingly bizarre regression of both Hindle and Sanders as they become more and more like children. He tries and fails to find an excuse to get out of the room to find the Doctor. In the Cave, Panna begins to explain about the great wheel of time, and how civilisations rise and fall in sequence, when a disturbance is heard from outside. Karuna and Panna go out and face a small crowd of male Kinda led by Aris, all of them armed with spears.

The game being played by Hindle and Sanders is well underway when Adric slips out, momentarily unnoticed. Hindle sends Sanders to find him. Aris, meanwhile, is confronting Panna and Karuna. He is supported by all the Kinda, and plans to kill all those in the Dome. Panna warns that this is exactly how the fall of each civilisation begins – progressing from killing into total darkness. Then, sensing the Mara beneath Aris' own identity, she exclaims in horror as she realises the evil that Deva Loka faces.

Aris and his followers turn and disappear from the direction in which they came. Panna tells the Doctor that it is the Mara who turn the great wheel, and it is they who dance to the music of despair. Panna begins to project a vision of what will happen if the Mara succeeds in its evil intentions. In the corridors of the Dome, Adric is being pursued by Sanders. He comes across the survival suit and just as he is about to get into it, is caught and led away by the genial Sanders.

The Doctor and Todd are told to pass through the mouth of the Cave so they can witness the end of everything, as it will be if the Mara gets its way. They see a terrible vision of time running out and of death and destruction, backed by the mocking laughter of Aris. When the vision is at an end, the Doctor says they must get back to the Dome to stop Aris and that Panna will be their guide. Returning to the Cave, however, Todd pronounces the old wise woman to be dead.

EPISODE FOUR

Aris leads the Kinda towards the Dome, but at the point of Panna's death, Karuna manages to break away. She appears at the cave mouth and the Doctor tells her that Panna is dead. She only laughs, telling him that she is by no means dead. In the meantime Aris and his fellow natives gather outside the Dome, and he prepares them for the kill. In the Cave, Todd finds it difficult to believe that Karuna has now inherited all of Panna's knowledge and personality. The Doctor and Karuna work out the way the Mara has crossed from the dark inside spaces into the real world – Tegan. They set off to find her.

Inside Hindle tries to give them a surprise by jumping out of a box. It fails, however and he sulks. In a corridor, Tegan and Adric wait impatiently. The Doctor and Todd are busily diverting Hindle's attention from the master detonator, and as a result they discover how he manages to control the Kinda hostages – through their reflections, in the mirror. The Doctor instigates a struggle and smashes the mirror which releases the hostages, who leave the Dome. Hindle is just about to detonate the bombs when he sees that Todd has picked up the box of Jhana. He grabs it and opens the lid. Immediately, he is at peace. Tegan and Adric are arguing about who started the troubles when the Doctor arrives and reminds them that the Mara still has to be dealt with.

Relying on the fact that the Mara can't stand the sight of its own reflection, the Doctor arranges for a circle of mirrors to be built in a jungle clearing. Karuna lures Aris into the middle of the circle of mirrors, which are then closed around him. The Mara, revealed as a giant snake, detaches itself from Aris's body, before dying in a pool of white light. The Kinda are free and Hindle and Sanders re-gain their normal personalities, with the humanising and rationalising help of the box of Jhana.

The Doctor, Tegan and Adric say their farewells, and Todd tells them that plans to colonise Deva Loka have now been abandoned. Sanders is even planning to retire here. As a fully recovered Nyssa calls from the TARDIS, the Doctor takes one last look at the paradise world at peace once more. ■

FACT FILE

Kinda

Kinda was recorded entirely in the studio in the late summer of 1981, with one of the studio days falling on the Royal Wedding of Prince Charles and Diana. However, because episode four was something like four minutes short, director Peter Grimwade had to record some filler dialogue between Adric and Tegan during the recording of *Earthshock*. All the scenes within Tegan's mind were recorded last thing on one of the studio days and some parts of these were cut when it was discovered that episode two ran over by five minutes. Jane Fielding remembers the recording of those complex scenes well. "It was one take only and if I'd messed it up that would have been it. I had a microphone foldback in one ear and my head turned to the camera, and then I did it again with the foldback in the other ear. As an Australian would say, I was 'packing death!'"

Kinda had started as a storyline commissioned by Christopher H. Bidmead, and with some work having been done on it by both him and Antony Root. However, most of the editing was down to incoming script editor Eric Saward. Director Peter Grimwade was chosen for his ability to record the many scenes that make up *Doctor Who* in a relatively short time. His cast included Nerys Hughes as Todd, Richard Todd as Sanders and Mary Morris as Panna, while newcomer Adrian Mills took the part of Aris. Regular Sarah Sutton was only contracted for twenty-two episodes in this season, and it was decided that having three companions for the story would be too much. Consequently, Nyssa only appears briefly in episodes one and four, with her absence being explained by her fainting at the end of the previous story, *Four To Doomsday*.

● OUT OF TIME!

The designer was Malcolm Thornton, who had worked on *Logopolis,* and was later to return on *The Five Doctors* and *Planet of Fire*. He had to create a jungle environment in the limited confines of the studio and with a relatively low budget. He achieved this by dressing his sets with bags and bags of leaves, shrubs, plants and flowers from a gardening centre. Great problems were experienced, however, because the cameras kept picking up the glare from the monitors or cables running across the floor. A large amount of studio time was spent on trying to resolve these problems, which caused considerable hitches to the already tight recording schedule. Several of Peter Grimwade's more ambitious shots, such as a close up of Panna superimposed over a crumbling pillar, had to be abandoned as a result, and many others had to be completed in one or two takes only. The infamous snake seen as the Mara at the end, had originally been intended to be an electronic effect, but the time factor forced the use of a prop that they were less than happy with.

It is thanks to writer Christopher Bailey that *Kinda* itself has so many Buddhist leanings, including the names of most of the characters, and the Mara itself, which means evil. Indeed, some of his more adult and sophisticated ideas had to be toned down, including the idea that the Mara's possession of Tegan was almost sexual in its personification. Actress janet Fielding, who confesses the script to be her favourite, picked up on this at rehearsals, but the director didn't like the sensual element and cut it out. Bailey was commissioned to write the following season's *Snakedance* as recognition of *Kinda's* success both with the production team and the audience. To this end, the final part of episode four featured a short scene where Tegan witnesses the Mara's demise, so that its return in the following season could be connected with the first story. *Kinda* was repeated in 1983, and with more coherence the second time around. The repeat was actually negotiated at the very last minute by the producer, and this is why it appeared out of order with the other repeated shows. Terrance Dicks undertook the novelisation for Target books.

● 'KINDA' UNCHALLENGING

Visual effects designer Peter Logan designed some of the stunning visuals eventually seen on screen. However, he didn't find *Kinda* particularly challening, again because many of his planned effects had to be cut out because of the time restrictions in the studio. The problems experienced in getting all of the story finished in the allocated time, resulted in future shows like *The Twin Dilemma* being allocated six rather than the usual five days of studio recording. Production manager Ann Faggeter had to deal with a whole host of problems, ranging from a *Kinda* baby who nearly choked on an apple, to actor Lee Cornes' feelings that he wasn't being given enough instruction as to what the director wanted him to do. These hold ups were covered in detail by *Doctor Who – The Unfolding Text,* which includes a chapter devoted to close observations on the making of *Kinda.*

The journey through Tegan's eye into her dream was accomplished using some of the latest Quantel video techniques, while at the other extreme, the costume designer based the crew's uniforms on the traditional colonial uniforms of the British Empire. This was to reflect the slight satire present in the script, and the natives were dressed in a style most reminiscent of South American tribes. Incidental music was composed by Paddy Kingsland, while special sounds, including the weird windchimes effect, came from Dick Mills.

Kinda was a puzzling story in many ways, but it was acclaimed by the critics as being one of the first really adult stories of the series. It was so well thought of, that the National Film Archive decided to purchase it as an example of the programme at its best, an accolade that, in retrospect, can well be appreciated.

Richard Marson

A scene from The Celestial Toymaker *starring William Hartnell and Michael Gough (right).*

Comedy may not seem an immediately striking element of* Doctor Who. *But as* Richard Marson *discovers in his two-part survey on humour in* Who, *it has often been used to great effect by script writers and actors, to counter the darker side of the series. In* Part One *he takes a look at the comic contribution of Patrick Troughton among others . . .

Comedy has always been a vitally important ingredient in the recipe that makes up *Doctor Who.* Like just about everything else to do with the series, the approach may have varied over the last twenty-one years, but the comic element has remained fundamental to the format. From the casual wit of one liners through to fully fledged farce, there has consistently been a lighter side to the Doctor's endless voyages through time and space – which is just as it should be. Without the humour, not only would we have lost a lot from the best stories, we'd also have had to endure a lot worse from the series during its occasional lapses.

Comedy doesn't seem the most striking strand in the first three years of *Doctor Who,* but this is because of a basic misapprehension about the nature of William Hartnell's Doctor. Contrary to popular opinion there *was* quite a lot to smile (and occasionally laugh) at during the years 1963-1966. Unfortunately, the first Doctor's dour appearance and irritable manner has, over the years, tended to obscure this, and the grittier approach of the oft-screened first story has done nothing to dispel this myth.

Actually, it was not until *The Reign of Terror* that comedy first began to make itself felt in the programme, and that was down to author and new script

comedy IN DOCTOR WHO

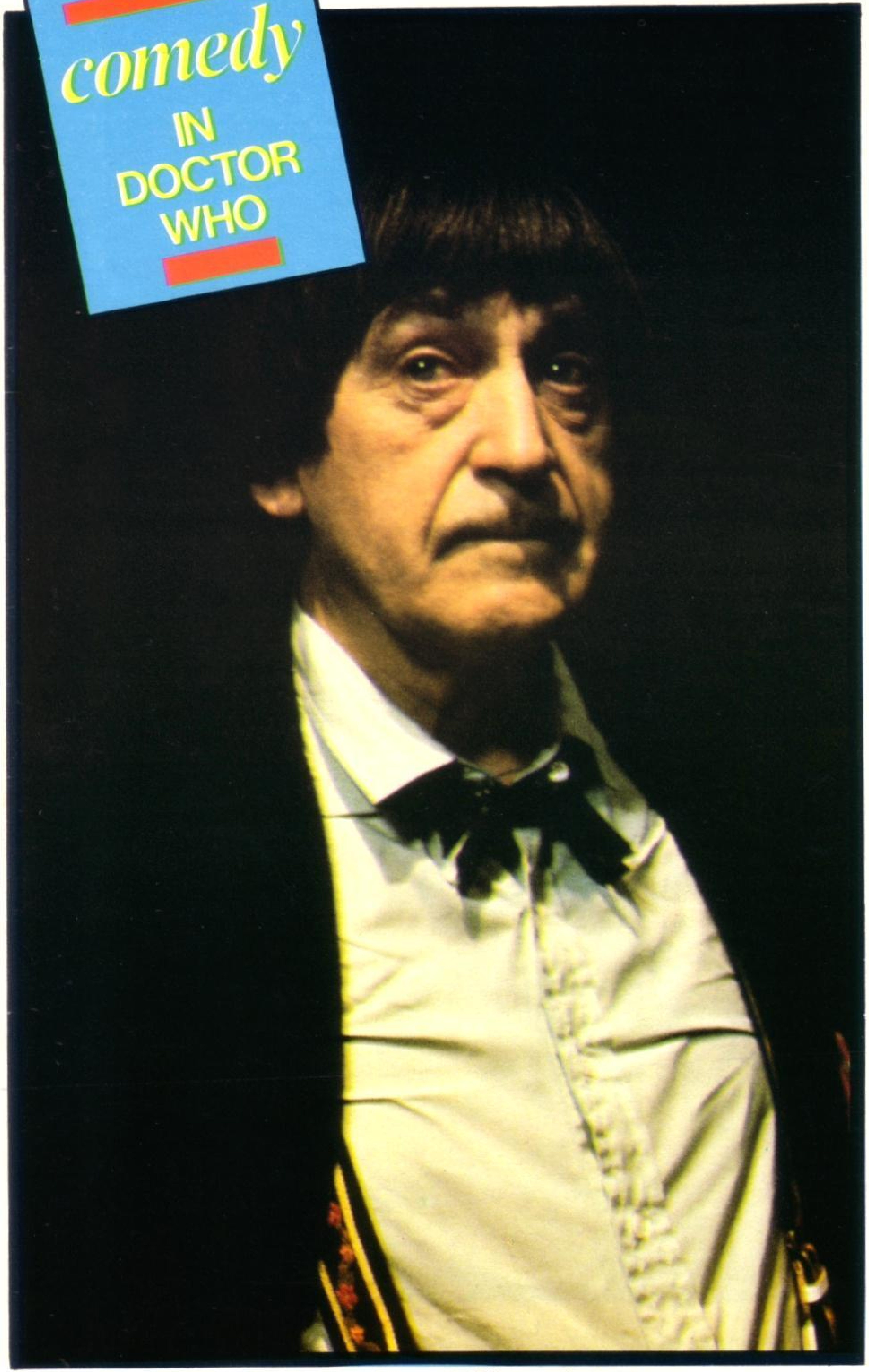
editor Dennis Spooner. Spooner used comedy to pad out his story to the required six episodes, introducing a comic jailor and several other pantomime-style characters for the Doctor and company to spar with. Particularly amusing was the Doctor's encounter with a sadistic but stupid road works overseer – a meeting that resulted in the Doctor bamboozling his opponent and then hitting him on the head with a spade!

Much of the humour of these early *Doctor Who* stories was created through the deliberately comic way in which some scenes were played. Regulars like Carole Ann Ford felt these added an extra dimension to a series which, in those days, faced quite severe limitations. Indeed, it is interesting to note that the comic element tends to increase if the action has slowed or the sets are rather drab. This was the production team's way of keeping its audience's attention, and more often than not, it worked. Later on, the acting of certain scenes made 'straight' material into slapstick, but at first the actor's input into a show was relatively limited – the script editor made the all important decision to play a serial for laughs. The first directly comic story of this nature was again from the pen of Dennis Spooner, and it was his own directive to "push *Doctor Who* as far as it could go with comedy" that inspired it. The result wasn't a complete success, but viewed in retrospect it is a remarkable piece of farce, proving that William Hartnell could 'camp it up' with the best of them.

WHILE ROME BURNS . . .

The Romans has moments of superb comic timing, as a lustful Nero chases Barbara through the imposing corridors of his palace. The Doctor and Vicki were made to complete an intricate piece of farce as they walk in the same corridors as Barbara and yet, however close they get, never quite manage to ▶

comedy IN DOCTOR WHO



Patrick Troughton* – Dr Who *number two.

bump into her. Director Christopher Barry employed the well-known comedy actor Derek Francis to add some humourous lustre to the over-the-top role of Nero, while *Carry On Cleo* actor Gertan Klauber re-created his hammed-up galley master for television. The pace was quick, the one liners funny and *the Romans* is still polished today. Dennis Spooner had proved that *Doctor who's* boundries could comfortably be extended to include a great deal of comedy, although many didn't and still don't care for such a quantity of humour in their favourite television programme.

After *The Romans,* other writers either picked up on the greater flexibility being allowed for humour, or were specifically asked to add it to their original scenarios. *The Space Museum,* written by actor Glyn Jones, included an amusing scene with the Doctor's mind being read as he is interrogated. With his great mental faculty, he can control the image projected on the screen, so that to our delight, when asked how he travelled to the planet, he projects images including that of a pennyfarthing bicycle! In the story that followed, Terry Nation's *The Chase,* there ample opportunities were to raise the humourous content of the show. Comic Americans, fairground monsters meeting Daleks and a lot of rather false, stagey dialogue unfortunately made for a very messy extension of the humourous trend, becoming more and more dominant in the programme.

One of the most successful humourous outings made during the Hartnell era came with yet another Dennis Spooner script, *The Time Meddler,* which, if it wasn't so under-rated might be held as one of the funniest *Doctor Who* stories ever made. The concept of an adversary for the Doctor, hailing from his own race, was later to be used for a very different and far more chilling character than the Monk, namely the Master. However, *The Time Meddler* not only works on completely the reverse side of the coin, it also shows that Time Lords have got some sense of humour, even if it is generally among renegades of the race.

Again a deliberate comic measure, the Time Meddler's 'kick' in life was mischief, bringing tanks to the Battle of Hastings and electric toasters to a 12th Century monastery, and that sort of bad but likeable behaviour. The actor chosen to play the naughty Monk was another famous star of British comedy, Peter Butterworth. His interpretation of the amusing script was deemed so successful that he was asked to return to the series several stories later. However, for all his comic innuendo and repartee, the character of the Monk just couldn't match the wit created by the most obviously comic writer in this period of the series, Donald Cotton. An immensely witty and clever man, he was asked to put a new slant on the story of Achilles. This he did, producing, along with his follow up, the pastiche Western, *The Gunfighters.* This was a suave, funny, and in places, downright dirty script. An indication of the extent to which the comic angle of this story was being pushed was the refusal of the producer, John Wiles, to pass an episode called *Is There A Doctor In The Horse?* Although Cotton got away with the excruciating *Small Prophet, No Return.*

The two Cotton scripts are not held in great esteem by fans of the series but, with the release of the books, they might yet achieve a sort of cult status for being so waywardly comic. The one pertinent footnote on this approach is that *The Gunfighters* brought in the lowest recorded ratings for *Doctor Who* ever! During the rest of Hartnell's tenure in the series the comedy was noticeably toned down – largely because successive producers wanted to concentrate on the dramatic side of the Doctor's situation. All the same, there was one big exception to this change of direction, and that was the one episode of *The Dalek Masterplan* shown on

Christmas Day 1965, called *The Feast of Steven.* It had little to do with the serial under whose banner title it came, and it was basically a slapstick runaround based in a Hollywood film studio. Viewers might have felt understandably befuddled as the actors had a whale of a time sending both themselves and the series up. At the end of the episode, William Hartnell even ad-libbed a 'Merry Christmas' to the audience.

THE COSMIC HOBO

If William Hartnell ended his reign on a somewhat subdued note, his replacement soon brought comedy back to the fore. Patrick Troughton aimed right from the start to inject more of a sense of humour into both the Doctor and the series as a whole. He did it splendidly and for the next three years, viewers were treated to some of the funniest moments in the show's history. It started with the bizarre costumes, the flute and the bag of humbugs and it went on to develop into the Chaplinesque run, the rivalry and squabbling with his companions and the tramp-like appearance of the 'cosmic hobo' Doctor.

Troughton experimented with humour in an unprecedented way – he dressed up! In *The Highlanders* he becomes a washerwoman, in *The Underwater Manace* – a gypsy. Nobody had seen the Doctor behaving in such a frivolous way before, but they loved it. Instantly the chemistry between the Time Lord and his companions changed. As each new, dangerous situation unfolded in front of them, the TARDIS crew would squeeze everything they could out of the farcical side of the situation, clutching onto each other and offering mutual recriminations galore. It was a parade of fine acting that allowed the regular cast to get away with so much comedy – for when necessary they would change at once to an attitude of deadly seriousness.

One comic feature of the Troughton years was exploited in stories as diverse as *The Abominable Snowmen* and *The War Games.* It was the unique way in which he insulted his opponents. As Troughton himself says, much of the comedy was there to dissipate the fear anybody watching might have felt on seeing countless terrifying aliens seeking to invade the Earth or dominate other alien worlds. As Troughton deflated their grand plans with a few choice insults, one felt an instant sense of relief. The Doctor certainly looked like a bumbling clown but he remained a force to be reckoned with.

The stories themselves no longer had to be commissioned to be especially comic, largely because the regular cast put most of the comedy into the episodes through their ad libbing. If anything, the stories became more adult and consequently more alarming over the period in which Troughton was the Doctor. It was mainly in his last season that scripted comedy began to make its return, which was instantly noticeable, because some of the earlier spontaneity was lost and the comedy was rather too forced to work on all levels. The sad fact was that as the second Doctor's era went on, the leading actors did tend to lose their freshness of approach – basically because of the grinding schedule. The scriptwriters, as well as the cast, became self conscious in the humour.

The Krotons was something of a case in point, with the script so overburdened with comic overtones, that the dramatic effect of the actual plot was diminished. Only one scene remained a classic example of Troughtonesque comedy, and that was the famous occasion where the Doctor's companion Zoe passes the Kronton intelligence test with ease only to see the Doctor fail miserably!

"YOU CAN'T KILL ME, I'M A GENIUS"

The Seeds of Death was similarly uneven, but it does contain another of the second Doctor's most famous lines – " you can't kill me, I'm a genius!", as well as having a couple of superbly comic chase sequences. In almost every Troughton story there is a relatively straightforward scene made very much more entertaining by the use of comic timing and *The Seeds of Death* is no exception. At the end of one of the episodes Troughton is engulfed in foam, a cliffhanger made amusing by the actor's comic splutterings and cries for help, which played rather more on the pantomime aspect of the character, than for serious menace. This 'pantomime' idea is very much a part of the success of the humour in the second Doctor's era, and it worked because it was generally kept in the right place.

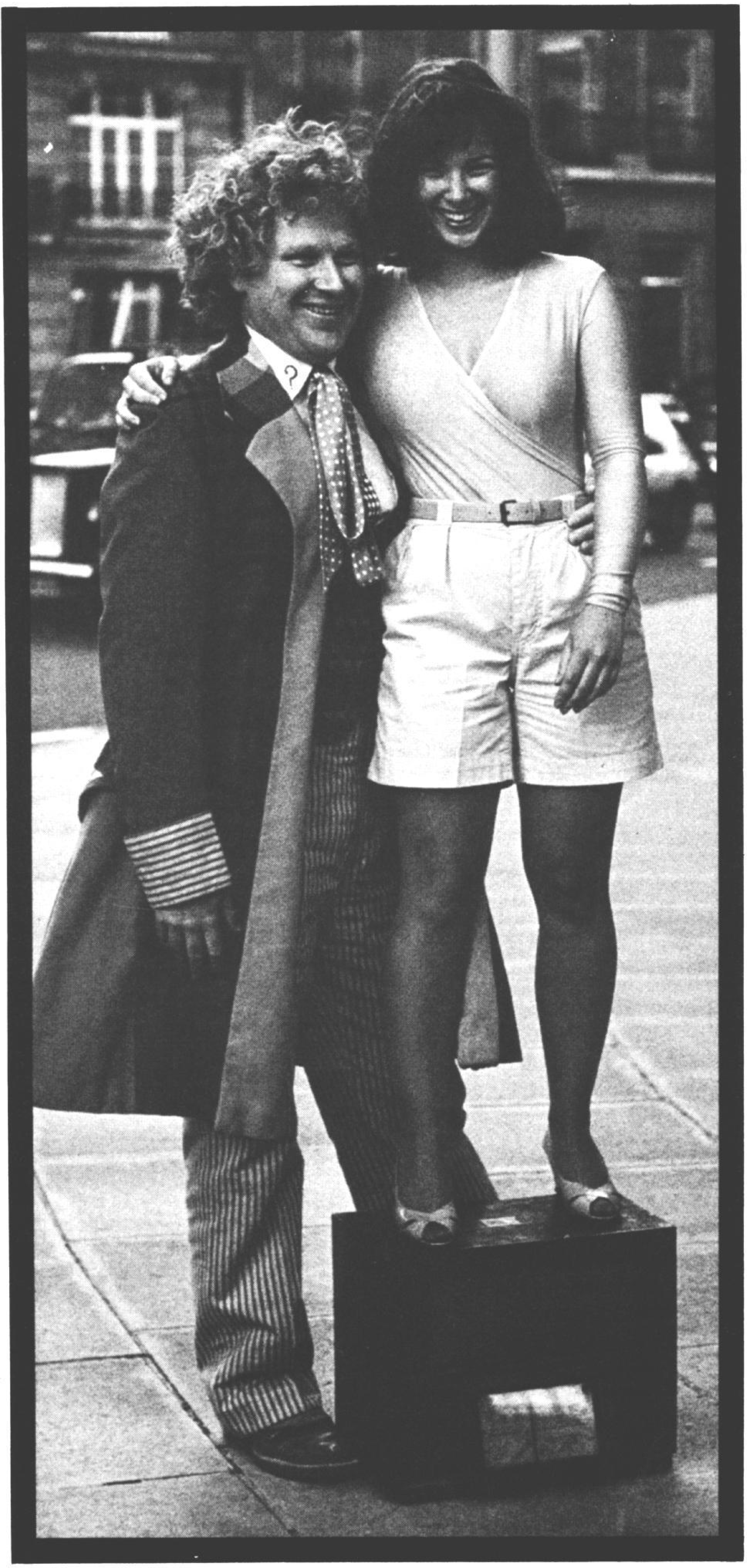
The Highlanders was not only the last historical story until *Black Orchid* in 1982, but also one of the most comical in terms of characterisation. From the villainous Grey through to the hopelessly foppish Algernon, they were historical caricatures and, while they may have displeased purist history buffs, they provided a light way around the relatively grim truth that lay beneath the surface of the larger than-life villains and heroes syndrome. It was often a deliberate ploy from those writers who had to pen stories based on history, where without the comedy of the characters, the reality of the drama would prove to be too much for the audience.

The Evil of the Daleks remains not only one of the most famous of all *Doctor Who* stories, but also one of best Troughton adventures. Its main contribution to the tradition of the programme's comedy was the celebrated scene in which the Doctor plays a game of trains with a group of Daleks, the machine-creatures having been instilled with the Human Factor. Incidents like this remain imprinted in the memories of many of the older fans, and are the reason for the affection that the second Doctor inspired. In later years he was to prove this more obviously in series like *The Two Ronnies, Dick Emery* and *Whoops Baghdad.*

Satire appeared in *Doctor Who* in the later years of the Sixties and one of the best examples of this amusing *and* observant trend occurred in the Troughton classic *The Web of Fear.* The satire came in the form of television reporter Harold Chorley, and the script and direction ruthlessly lampooned the archetypal media man (with more than a passing similarity to Alan Whicker and David Frost) – ironic since David Frost had been behind the huge development of satire only a few years previously. The blustering 'Colonel Blimp' figure popular in British fiction was also 'sent up' by the same authors, Mervyn Haisman and Henry Lincoln, in their creation of Professor Travers. Played by Jack Watling, a veteran stage and screen actor, the character was exaggerated way into the realms of comedy, but the approach worked because everybody treated him seriously.

Comic villains were explored to their fullest extent in *The Underwater Menace* with its 'B movie' baddie Professor Zaroff, played in white overcoat and with rolling eyes by Joseph Furst. His end of episode scream "Nothing in the world can stop me now!" inspired considerably more amusement than it did fear. However, while there were slightly less auspicious examples of *Doctor Who's* comic progress under the second Doctor, the majority of the humour worked well, and enduringly so. Sydney Newman, one of the creators of the series, thinks that the 'cosmic hobo' was the best of all the Doctors, and while that opionion can undoubtedly be disputed, there's no doubt that it was during Patrick Troughton's tenure that the show both became more adventurous and more sophisticated in terms of its humour.

By the end of the Sixties comedy had become one of the most predominant reasons for the Doctor's continuing success, but with the departure of Patrick Troughton and the sudden severance of the links with the earlier series, *Doctor Who* underwent a radical reformation. When it returned in January 1970 with a new Doctor, the treatment of comedy was to change emphasis yet again, but as the Seventies progressed, humour would actually threaten to engulf the show it once enhanced. ■



PHOTOGRAPH BY JOHN AINSWORTH

Doctor Who on Radio

We've had* Doctor Who *on the TV, on the big screen, on the comic page, on vinyl and on video. Now the programme comes to the radio, and already the purists, suffering the other media representations, are up in arms.* Gary Russell *reports on the BBC's audio* Who *venture.

Few of you can have failed to have seen the press announcements early in June, proclaiming that **Doctor Who** would, during its 18 month rest from out TV screens, rematerialise on an alternative medium. Yes indeed, for a fraction of the cost and time usually involved, a whole hour's worth of a good **Doctor Who** story is now on the VHF section of the BBC's Radio 4UK network. In the slot traditionally used by BBC Radio Schools Programmes, during the summer holidays **Pirate Radio 4** takes to the air, overseen by top radio producer Johnathan James Moore. The **Pirate Radio 4** programme is a mixture of interviews, features and competitions – a general magazine programme aimed at the teenage market. Amongst all this stuff is a drama slot (well two to be exact) which features a new adventure originally called **The Doomsday Project** but now called the somewhat less pulpish title of **Slipback.** Maintaining its connections with the TV show, it stars Colin Baker and Nicola Bryant as the Doctor and Peri Brown. Joining them in the cast are Valentine Dyall, more commonly associated with the guise of The Black Guardian, but here play Captan Slarn. Helping Captain Slarn is his young Lieutenant, Grant, played by Jon Glover. Also on board the spaceship are two environment inspectors, who proudly proclaim to Peri that they are not policemen, despite the fact they are trying to find the person who has stolen various galactic art treasures. The two cops are Seedle, played by Ron Pember, and his eager young associate Snatch, voiced by Radio 4 satirist Nick Revell. Wandering around the ship either depressed or damaged is Service Maintenance Drone 934, played by Alan Thompson (who doubles up on a couple of other parts), and a female computer played by Jane Carr.

Watching radio being recorded is very different to television. For a start there are no cameras, lights, sets, costumes or make up. Indeed there is none of the overcrowded ant-nest like activity seen inside a TV studio. A radio studio, in this case B11 in the depths of the BBC's Broadcasting House in Central London, consists of a control room partitioned off with soundproof walls and a sheet of glass, and a large studio area with certain sections partially walled around. This is constructed so that one mike in one end of the studio, which might be rigged up to distort a voice, doesn't pick up voices from a normal microphone.

Where **Slipback** was being recorded, three parts of the studio were being used. A little way to the right, and slightly around a corner, was a second microphone with a special 'hollow' effect on it, which Colin Baker used to suggest that his conversation with the computer was taking place in a large room. Finally there was a small cubicle wherein sat either Jane Carr to do her computer voice (a mix between HAL-9000 from **2001** and Sandra Dickenson) or Alan Thompson doing his Drone voice.

In a TV studio it seems to take six attempts to do one shot, and half an hour setting up the next, but because there are no effects or sets involved, radio recording dashes on at some pace – usually two attempts on a whole scene and then straight onto the next. So, for example, as soon as the Doctor and Grant have finished watching the Drone drop a glass of water, Colin and Jon walk away, and immediately afterwards Nick Revell, Nicola Bryant and Ron Pember walk on for a scene where Peri discusses a case of mistaken identity with the two environment inspectors and a damaged Drone. Really the only similarities with a TV studio are that both contain actors, microphones and are well soundproofed. The actors don't even have to memorise their lines as they perform with scripts in hand, although there is definitely some skill involved in turning pages without the sensitive sound equipment picking up the rustling of paper. The only person actually on the studio floor with the actors is one of a three-strong team of studio managers. There was also a chap called Wilfred who did everything from calling in the actors to operating small props to making noises (an ordinary cassette player being flicked open provides the sound of a computer key being operated, and a metal rubbish bin is kicked rather than the poor old Drone). Wilfred's other forte seemed to be an amazing ability to keep everyone laughing and happy in between recordings, and frequently dabbled on an old piano nearby.

Up in the control room are the other two studio managers. Colin Duff is the engineer, who is responsible for making sure it all sounds good (he can hear what will actually be transmitted, with voices and sound effects together, the others can only hear the actors and Wilf's props!). Sarah Rosewarne is the tape operator who actually puts the little impulses onto the magnetic tape and frequently is heard to yell "just rolling back", which means she is going to obliterate the previous take with the new one. Duff and Rosewarne sit at opposite ends of the rectangular room, backs together and are surrounded by an array of highly complex electrical and computerised consoles that you normally only see in space fantasy shows like **Blake's 7.**

In the middle of the room sit three other people. One is the production secretary Kate Abercrombie who does a lot more than a production secretary in TV, in that she doubles up as the personal assistant, timing all the takes, checking continuity, etc. Also sitting in the middle is the writer of **Slipback**, Eric Saward (better known as the script editor of the TV version of *Doctor Who*), checking his script as they go along (Colin Baker requests a word change at one stage which is okayed, and Nicola suggests she should call Seedle and Snatch "cops" rather than "policemen", but "policemen" it stays).

Finally, the most important person of all was the producer/director of **Doctor Who** on radio, Paul Spencer, who is responsible for keeping everything going and directing the play to his satisfaction. Unlike a television or film director who has many people to worry about, Spencer's major concern in radio is simply getting the actors to say their lines correctly, and okaying everything with the studio manager. However, when recording is over and the actors wend their way home, Spencer will then spend days in post-production, editing it all together to be forwarded to two more people. Firstly to a man who was present for some of the recording, the cheerful figure of special sound effects man Dick Mills, whose connection with **Doctor Who** stretches back further than most of us can remember. When Mills has done his part, he will pass it further down the corridors of the BBC's Radiophonic Workshop in Maida Vale to musican Jon Gibbs (who worked on **The Mark of the Rani**), who will put the finishing touches to the play.

After all this has been done, **Slipback** will be transmitted in six ten-minute segments twice a day over three Thursday mornings (ie, two parts per instalment of **Pirate Radio 4**). As this will be on Thursday mornings it might not be convenient for everyone to hear, but I suspect that repeats will be forthcoming and, maybe if it is popular enough (from what little we heard it ought to be, the story seems strong, the effects good and the acting meticulous), BBC Records will release the whole as an album and cassette. If you like it when you've heard it, drop Radio 4 a line and tell them so, and maybe **Slipback** won't be the one-off venture some of the people in television thought it might be. ■

***Doctor Who Magazine** would like to thank the following people for their help in writing this article: John Ainsworth, Stephen Payne, Carol Millward of Radio 4 Drama Publicity, Kate, the production secretary, and Paul Spencer.*

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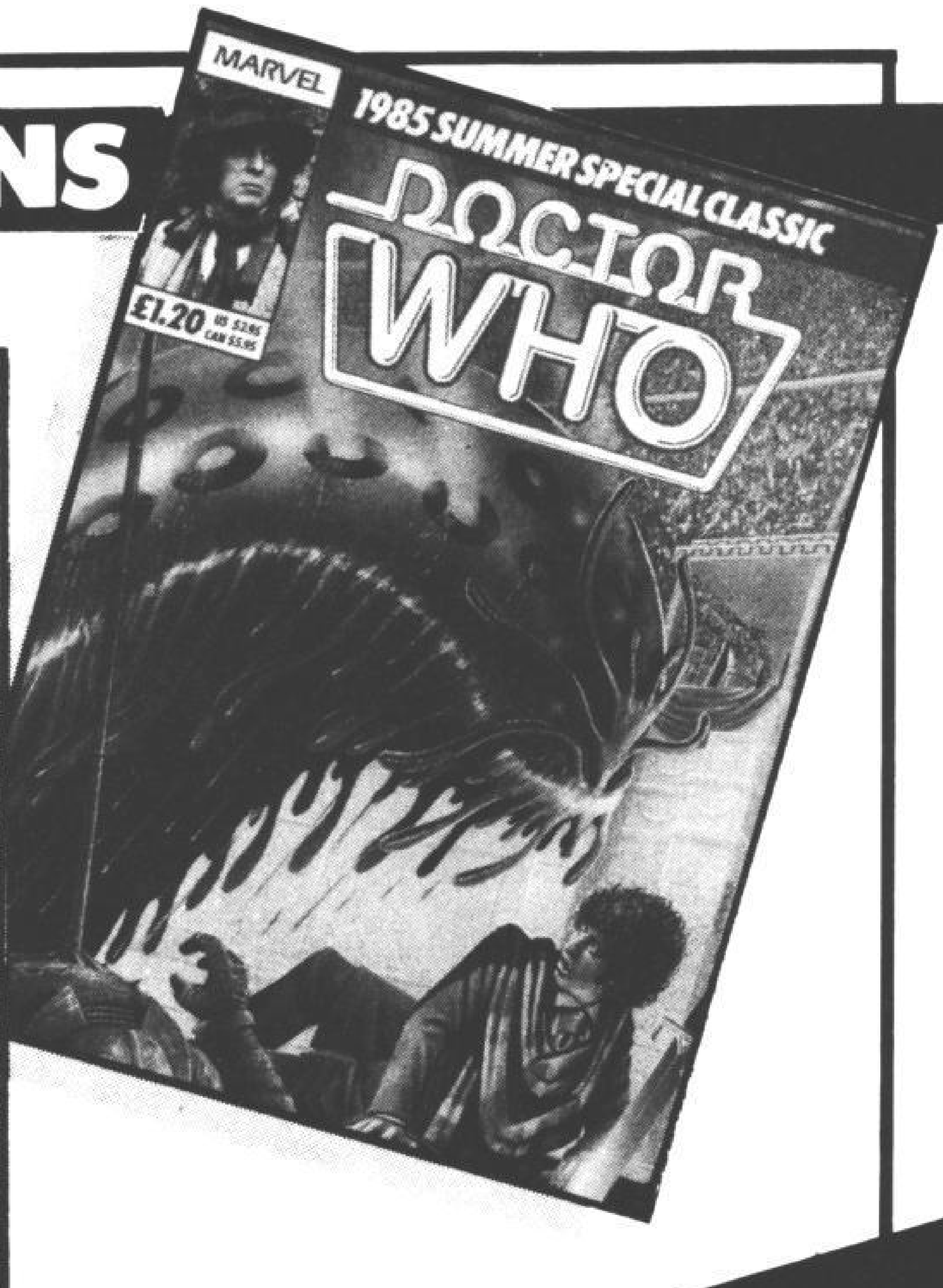
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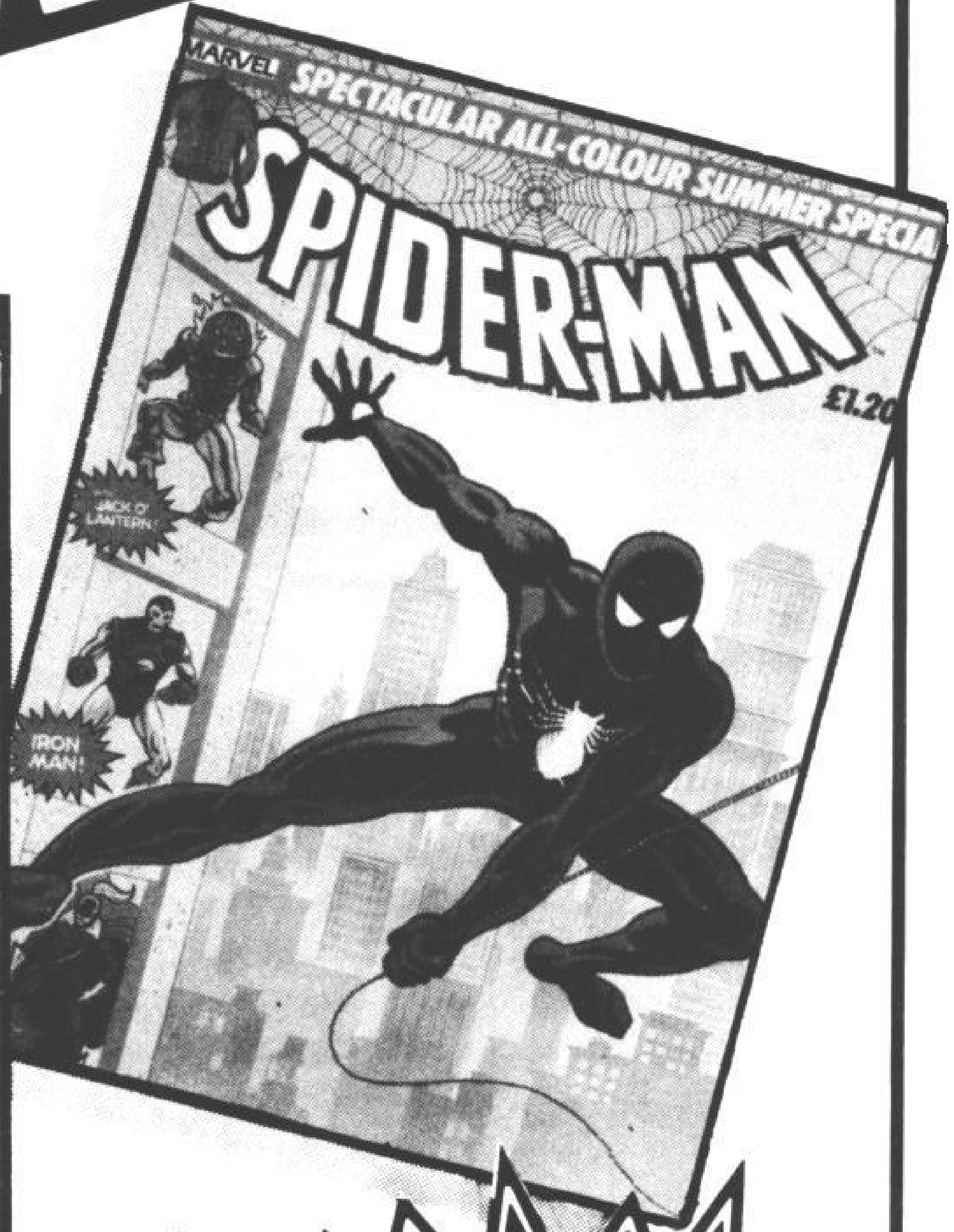
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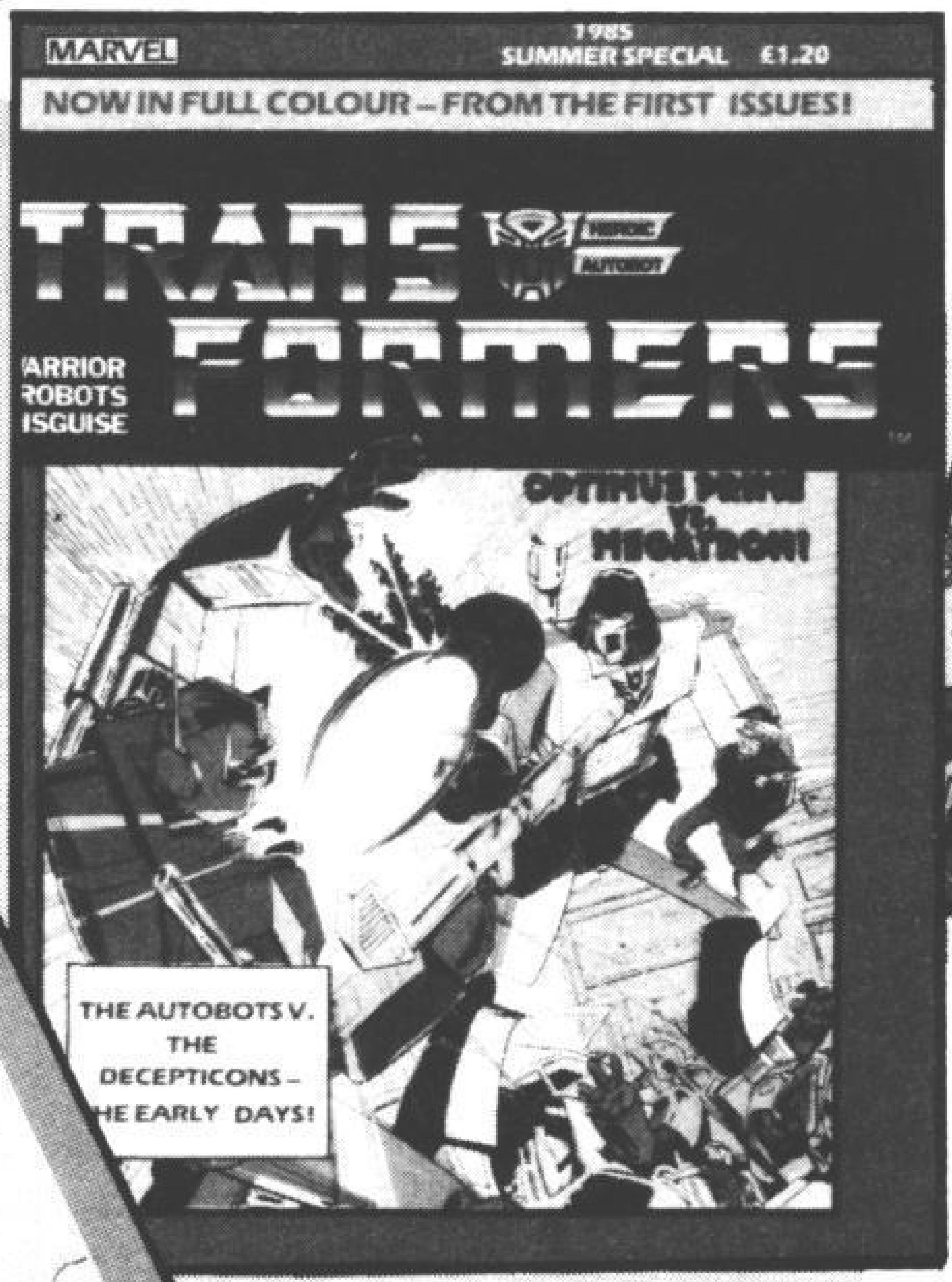
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ON SALE END OF JUNE

WHO on video

It's out at last – the latest video from BBC Video: deadly Ice Warriors, exploding seed pods and a lethal fungus are among the terrors in store in this feature-length special space adventure.

Moving out of the relatively *safe* area of colour, Tom Baker stories from the mid seventies, (reckoned to be the most popular era of *Doctor Who*), the BBC have ventured back nearly a decade to the days of monochrome and the second Doctor, played by the elfin Patrick Troughton. The move seems to be quite a good idea, the story itself has enough 'grab' behind it to attract sales (well known monsters, the Ice Warriors, a respected Doctor and virtually a whole six episodes worth) and maybe this will pave the way for further releases of the old kind. The number of complete stories the BBC has in stock from the first six years of the show is small and as televised repeats in the UK seem somewhat unlikely, this is an ideal way of utilising those episodes and showing people that the eternal hunt for missing episodes is not fruitless.

The story is a thoroughly enjoyable space romp, lots of action, lots of monsters and some good characterisation (top award to Terry Scully in the acting stakes). The original six episodes have been reduced down to 136 minutes with few noticeable cuts (most timing discrepancies are due to the title sequences and recaps that have been chopped). In fact the only time you can spot a noticeable cut is at the end of what would have been episode one, where Locke is killed and we see the Ice Warriors for the first time. It is evident that the BBC copy of episode one is not of the same high quality as the other five episodes, because as Locke dies and falls the picture and sound quality dramatically improve.

Overall, I would suggest that *The Seeds of Death* is the most enjoyable of the four stories the BBC have so far released (didn't I say that about *Pyramids of Mars* a few months back? Well, that proves that they're improving with every release) and easily paves the way for future black and white releases.

The story itself is quite a masterpiece, telling of how the Martians, led here by Ice Lord Slaar (superbly portrayed under domed mask and rubber face by Alan Bennion) attempt to conquer our world. (Mars is on the verge of dying.) The entire Ice Warrior fleet lies waiting for Slaar's homing signal to move into the Earth's atmosphere. What they need is Slaar and his shock troops to immobilise the Earth and her defences. To this end Slaar takes over the moon station that controls food supplies all over Earth, via an instantaneous travel device called T-Mat. Sure enough, before long Earth is in turmoil, the Ice Warriors unwillingly aided by the cowardly Fewsham (Terry Scully in fine form) who was already mishandling the base *before* the invaders came!

Down on Earth ex-*Freewheeler* Ronald Leigh-Hunt plays a rather wooden Commander Radnor, the worried and overworked T-Mat Supremo, helped by the strong and self willed Gia Kelly (portrayed by the striking Louise Pajo). The sort of prototype feminist that *Doctor Who* would promote quite strongly in the years to come. Miss Kelly's assistant Brent (Richard Felgate) is the first victim of the Ice Warrior fungus sent to our planet via T-Mat by Slaar. Slowly the countryside is buried under a wave of air-draining foam. Helping to combat the fungus is the doddering but headstrong Eldred (Philip Ray), while helping the Doctor on the moon, is the nervous but determined Phipps (Christopher Coll), as well as Jamie and Zoe. Also in the cast you can briefly see Martin Cort as the doomed Locke, whose warning to Earth of the aliens is abruptly halted, and Harry Towb as the genial moonbase commander Osgood, the first victim of the war. The late Hugh Morton as the pompous Gregson and Ice Warrior regular Sonny Caldinez pop up now and again as Ice Warriors and Caldinez is reduced to green slime on more than one occasion.

● COURTNEY TAPED

Perhaps just one little suggestion to BBC Video. Why not release a tape of five odd episodes that the BBC have in stock, just to show how good individual episodes are. It could include one of *The Reign of Terror* episodes, a *Tenth Planet* segment from the Hartnell episodes, and from Troughton perhaps the episodes that exist from *The Space Pirates, The Faceless Ones* and *The Web of Fear.* With all the oddities that are around, perhaps there could be two or three volumes of those.

Also now out on video, but nothing to do with the BBC, is the latest release from Reeltime Pictures, easily the slickest, with that old favourite Nicholas Courtney chatting amiably about his acting career including, of course, his years as the Brigadier in *Doctor Who.* The interviewer has changed on this tape. Channel's 4's Keith Harrison has been replaced by the more relaxed Nicholas Briggs, making the whole talk seem more cosy and friendly, helped no end by Stephen Paynes fast direction. Unlike the Michael Wisher or John Leeson interviews, the Courtney interview has the advantage of being filmed away from home, as the two Mikes are seen exploring Trent Park, the location used as Brendon school in *Mawdryn Undead,* last resting place for the retired brigadier. The use of location makes for a much faster style of interviewing and the viewer will not get bored. As a series of tapes, the reeltime *Myth Makers,* as they are called, are improving in leaps and bounds, and before too long we should see Carole Anne Ford and Elisabeth Sladen captured on video tape. If you've not chanced one of Reeltime's tapes before, let the Nicholas Courtney interview be your first choice, I don't think you'll be too disappointed.

ROLE PLAYING

Finally, although it's nothing to do with videos, a brief mention for the latest merchandise to reach our shores from the USA, the *Doctor Who Role Playing Game.* This is a game for the older viewers amongst us, a sort of galactic version of *Dungeons & Dragons.*

Personally I've never used a role-playing game before (snakes and ladders is usually my limit!) but this novelty, although expensive and, at the moment rather hard to get, is definitely worth a look. If and when I've learnt what to do, we'll try to examine it (how do you examine a game that has no rules, no board, no counters and no end?) in a future retrospective of merchandise. In the meantime it is made by FASA and can be located in specialist game shops. Apparently all you need is time and imagination . . . rather like *Doctor Who* itself

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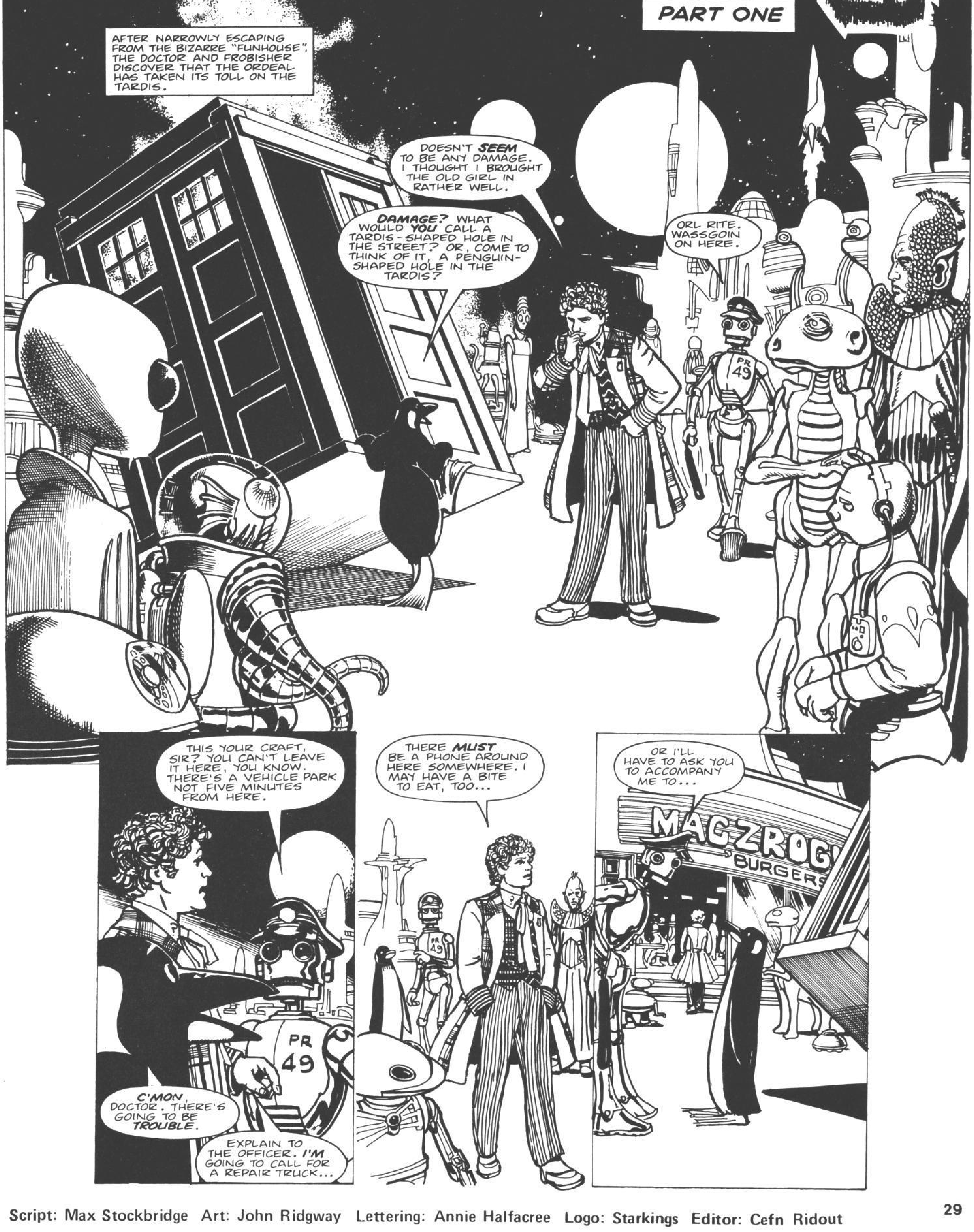
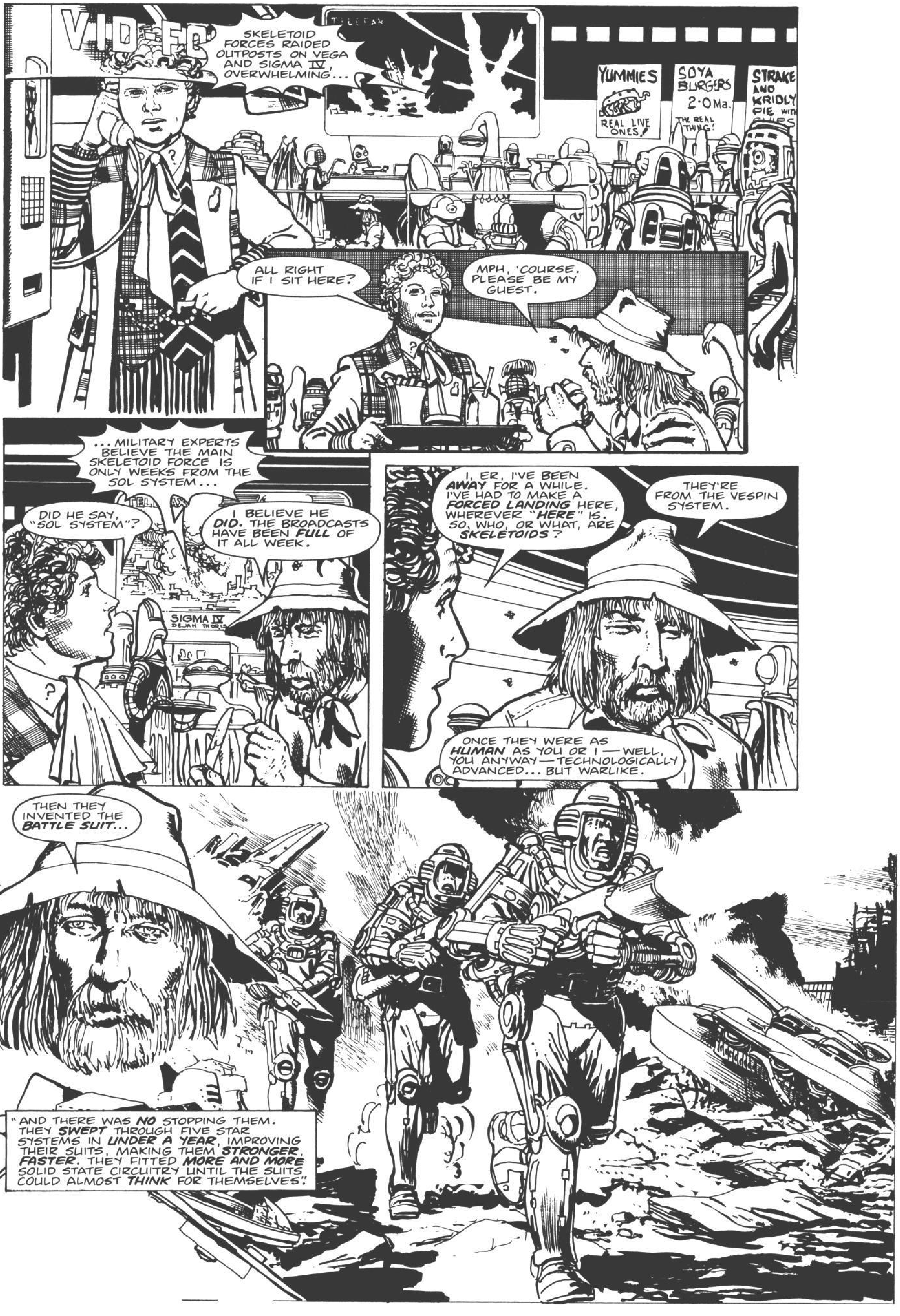
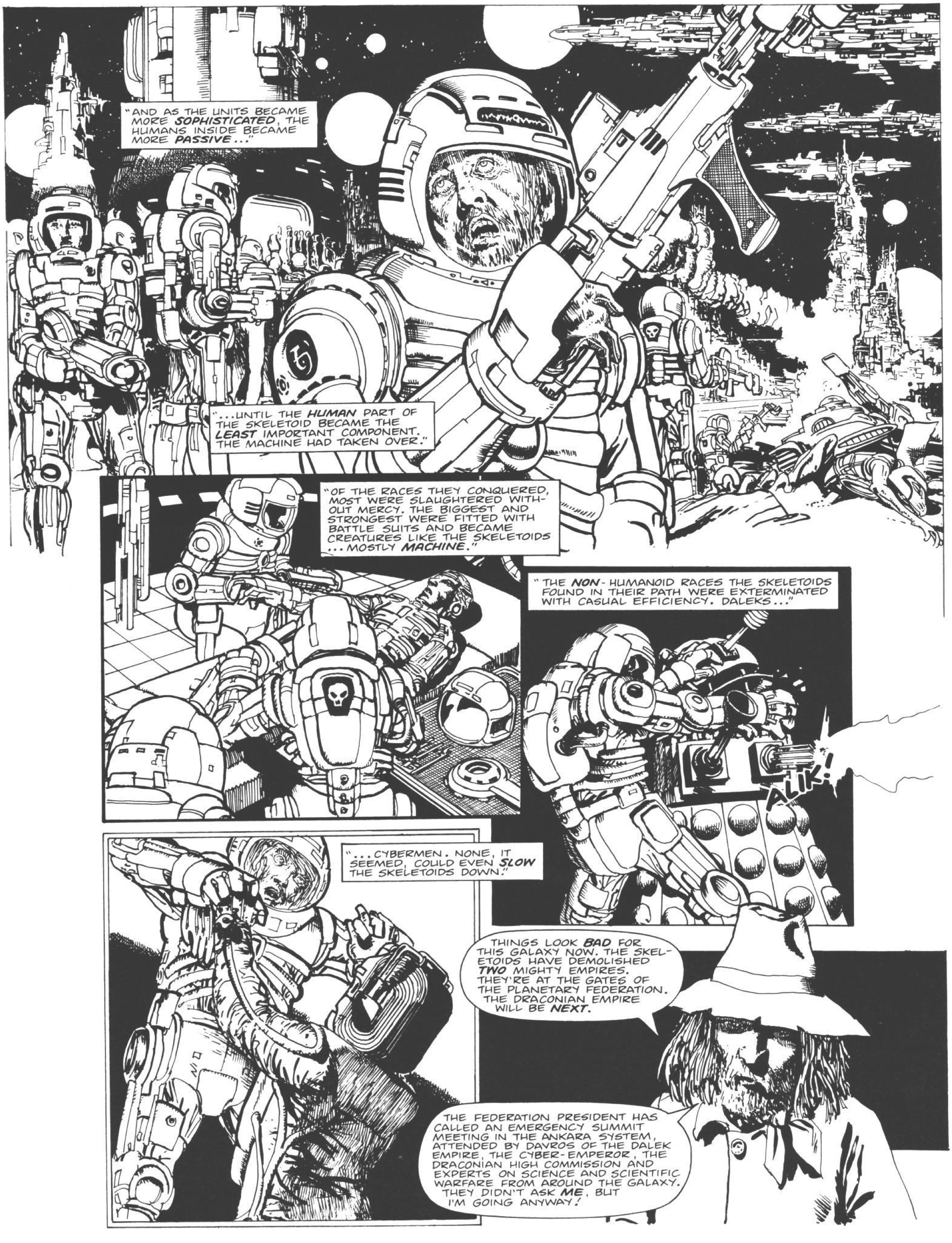
PART ONE

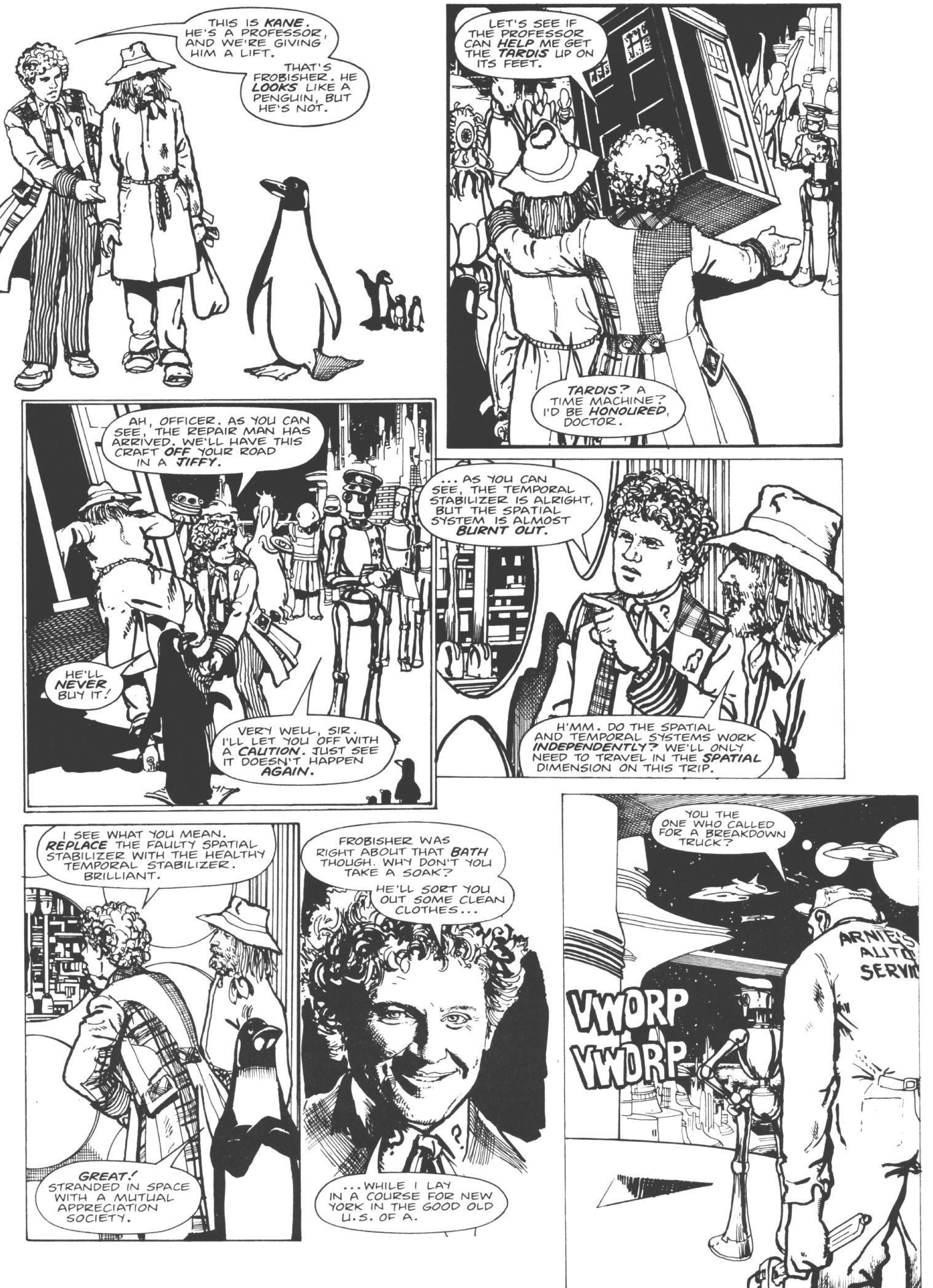

AFTER NARROWLY ESCAPING FROM THE BIZARRE "FUNHOUSE", THE DOCTOR AND FROBISHER DISCOVER THAT THE ORDEAL HAS TAKEN ITS TOLL ON THE TARDIS.
DOESN'T **SEEM** TO BE ANY DAMAGE. I THOUGHT I BROUGHT THE OLD GIRL IN RATHER WELL.
DAMAGE? WHAT WOULD **YOU** CALL A TARDIS-SHAPED HOLE IN THE STREET? OR, COME TO THINK OF IT, A PENGUIN-SHAPED HOLE IN THE TARDIS?
ORL RITE. WASSGOIN ON HERE.
PR 49
THIS YOUR CRAFT, SIR? YOU CAN'T LEAVE IT HERE, YOU KNOW. THERE'S A VEHICLE PARK NOT FIVE MINUTES FROM HERE.
PR 49
C'MON, DOCTOR. THERE'S GOING TO BE **TROUBLE**.
EXPLAIN TO THE OFFICER. **I'M** GOING TO CALL FOR A REPAIR TRUCK...
THERE **MUST** BE A PHONE AROUND HERE SOMEWHERE. I MAY HAVE A BITE TO EAT, TOO...
PR 49
OR I'LL HAVE TO ASK YOU TO ACCOMPANY ME TO...
MACZROG
BURGERS

Script: Max Stockbridge **Art:** John Ridgway **Lettering:** Annie Halfacree **Logo:** Starkings **Editor:** Cefn Ridout


VID-FC
TELEFAX
SKELETOID FORCES RAIDED OUTPOSTS ON VEGA AND SIGMA IV OVERWHELMING...
YUMMIES
REAL LIVE ONES!
SOYA BURGERS 2·0 Ma.
THE REAL THING!
STRAKE AND KRIDLY PIE WITH
ALL RIGHT IF I SIT HERE?
MPH, 'COURSE. PLEASE BE MY GUEST.
...MILITARY EXPERTS BELIEVE THE MAIN SKELETOID FORCE IS ONLY WEEKS FROM THE SOL SYSTEM...
DID HE SAY, "SOL SYSTEM"?
I BELIEVE HE DID. THE BROADCASTS HAVE BEEN FULL OF IT ALL WEEK.
SIGMA IV
DEJAH THORIS
I, ER, I'VE BEEN AWAY FOR A WHILE. I'VE HAD TO MAKE A FORCED LANDING HERE, WHEREVER "HERE" IS. SO, WHO, OR WHAT, ARE SKELETOIDS?
THEY'RE FROM THE VESPIN SYSTEM.
ONCE THEY WERE AS HUMAN AS YOU OR I — WELL, YOU ANYWAY — TECHNOLOGICALLY ADVANCED... BUT WARLIKE.
THEN THEY INVENTED THE BATTLE SUIT...
"AND THERE WAS NO STOPPING THEM. THEY SWEPT THROUGH FIVE STAR SYSTEMS IN UNDER A YEAR, IMPROVING THEIR SUITS, MAKING THEM STRONGER, FASTER. THEY FITTED MORE AND MORE SOLID STATE CIRCUITRY UNTIL THE SUITS COULD ALMOST THINK FOR THEMSELVES."

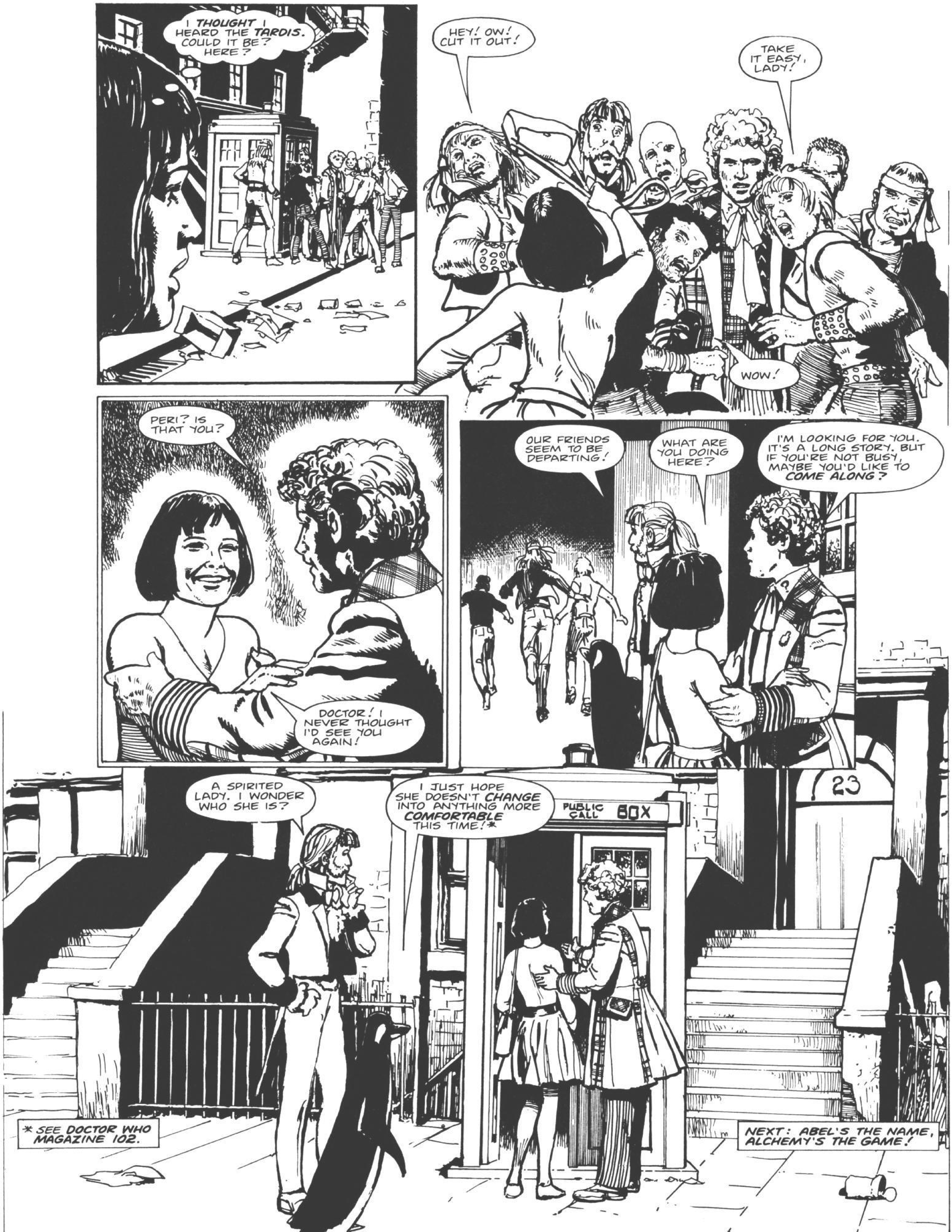

"AND AS THE UNITS BECAME MORE SOPHISTICATED, THE HUMANS INSIDE BECAME MORE PASSIVE..."
"...UNTIL THE HUMAN PART OF THE SKELETOID BECAME THE LEAST IMPORTANT COMPONENT. THE MACHINE HAD TAKEN OVER."
"OF THE RACES THEY CONQUERED, MOST WERE SLAUGHTERED WITHOUT MERCY. THE BIGGEST AND STRONGEST WERE FITTED WITH BATTLE SUITS AND BECAME CREATURES LIKE THE SKELETOIDS ... MOSTLY MACHINE."
"THE NON-HUMANOID RACES THE SKELETOIDS FOUND IN THEIR PATH WERE EXTERMINATED WITH CASUAL EFFICIENCY. DALEKS..."
ALIK!
"...CYBERMEN. NONE, IT SEEMED, COULD EVEN SLOW THE SKELETOIDS DOWN."
THINGS LOOK BAD FOR THIS GALAXY NOW. THE SKELETOIDS HAVE DEMOLISHED TWO MIGHTY EMPIRES. THEY'RE AT THE GATES OF THE PLANETARY FEDERATION. THE DRACONIAN EMPIRE WILL BE NEXT.
THE FEDERATION PRESIDENT HAS CALLED AN EMERGENCY SUMMIT MEETING IN THE ANKARA SYSTEM, ATTENDED BY DAVROS OF THE DALEK EMPIRE, THE CYBER-EMPEROR, THE DRACONIAN HIGH COMMISSION AND EXPERTS ON SCIENCE AND SCIENTIFIC WARFARE FROM AROUND THE GALAXY. THEY DIDN'T ASK ME, BUT I'M GOING ANYWAY!

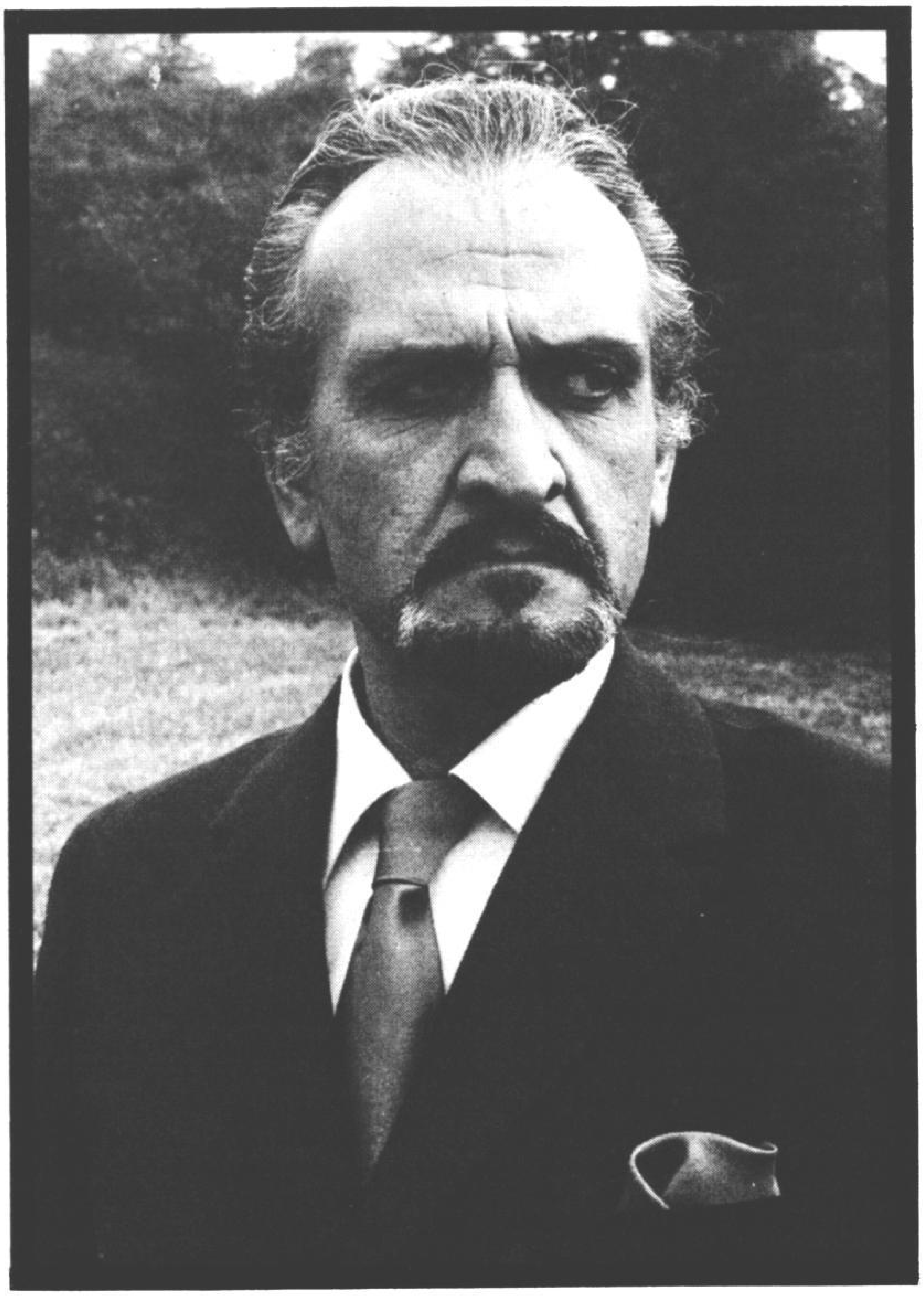
BURGERS
WHY SHOULD THEY ASK A... UM...
GO AHEAD. YOU CAN **SAY** IT. ***TRAMP? HOBO?*** DON'T BE FOOLED BY MY APPEARANCE, SIR. I WAS PROFESSOR OF PHENOMENOLOGY AT KALTARR TECH FOR TEN YEARS.
REALLY? "I THINK, THEREFORE I AM"?
WELL, THAT'S ***OVERSIMPLIFYING*** IT. I EXTENDED PHENOMENOLOGY TO ***ALL*** INEXPLICABLE PHENOMENA — FROM PSYCHOKINETICS, THROUGH TELEPATHY TO DOWSING.
SO WHY DID YOU LEAVE?
OH, POLITICS. INTERDEPARTMENTAL BACKSTABBING. I'VE ACHIEVED ***MORE*** IN THE LAST TWO YEARS ON MY ***OWN*** THAN I DID IN THE PREVIOUS TEN.
ALL I NEED TO DO IS ***THINK*** AND I CAN MAKE ***ANYTHING*** DO ***ANYTHING***. IT'S QUITE A ***BREAKTHROUGH*** AND I'M SURE THE SUMMIT MEETING ***WILL*** BE INTERESTED.
...THAT'S AMAZING HOW DO YOU ***DO*** IT?
IT'S HARD TO EXPLAIN IN ***WORDS***. I COULD TEACH YOU, BUT I ***HAVE*** TO GET ALONG TO THE SUMMIT ON ANKARA.
WELL, WE ***COULD*** GIVE YOU A LIFT. MY CRAFT IS RIGHT OUTSIDE. I JUST HAVE TO STOP OFF AT EARTH IN THE SOL SYSTEM FIRST.
THAT'S A VERY GENEROUS OFFER, MR...ER..?
JUST CALL ME DOCTOR. OF GALLIFREY.
A TIME LORD! THEY COULD PROBABLY USE ***YOU*** AT ANKARA, TOO. I'M ***PROFESSOR BORG***, THOUGH THESE DAYS I GO UNDER THE NAME OF ***KANE***.
DOCTOR, THAT COP SAYS THAT IF THE TOW-TRUCK DOESN'T SHOW ***SOON***... WHO'S ***THIS***? BOY! HE COULD USE A ***BATH!***


THIS IS **KANE**. HE'S A PROFESSOR, AND WE'RE GIVING HIM A LIFT.
THAT'S FROBISHER. HE **LOOKS** LIKE A PENGUIN, BUT HE'S NOT.
LET'S SEE IF THE PROFESSOR CAN **HELP** ME GET THE **TARDIS** UP ON ITS FEET.
TARDIS? A TIME MACHINE? I'D BE **HONOURED**, DOCTOR.
AH, OFFICER. AS YOU CAN SEE, THE REPAIR MAN HAS ARRIVED. WE'LL HAVE THIS CRAFT **OFF** YOUR ROAD IN A **JIFFY**.
HE'LL **NEVER** BUY IT!
VERY WELL, SIR. I'LL LET YOU OFF WITH A **CAUTION**. JUST SEE IT DOESN'T HAPPEN **AGAIN**.
... AS YOU CAN SEE, THE TEMPORAL STABILIZER IS ALRIGHT, BUT THE SPATIAL SYSTEM IS ALMOST **BURNT OUT**.
H'MM. DO THE SPATIAL AND TEMPORAL SYSTEMS WORK **INDEPENDENTLY?** WE'LL ONLY NEED TO TRAVEL IN THE **SPATIAL** DIMENSION ON THIS TRIP.
I SEE WHAT YOU MEAN. **REPLACE** THE FAULTY SPATIAL STABILIZER WITH THE HEALTHY TEMPORAL STABILIZER. BRILLIANT.
GREAT! STRANDED IN SPACE WITH A MUTUAL APPRECIATION SOCIETY.
FROBISHER WAS RIGHT ABOUT THAT **BATH** THOUGH. WHY DON'T YOU TAKE A SOAK?
HE'LL SORT YOU OUT SOME CLEAN CLOTHES...
...WHILE I LAY IN A COURSE FOR NEW YORK IN THE GOOD OLD U.S. OF A.
YOU THE ONE WHO CALLED FOR A BREAKDOWN TRUCK?
VWORP VWORP
ARNIE'S AUTO SERVI

NEW YORK, 1985.
THAT SINKS IT! I'M FINISHED!
GET YOURSELF ANOTHER SKIVVY. I QUIT!
WELL, DOCTOR? WHADDYA THINK?
NO... NOT WHAT I HAD IN MIND.
BOY, I SHOULD HAVE TOLD HIM JUST WHAT I THOUGHT...
ONS
SUBWAY
40
HOW'S THIS?
NO! AND SHOW HIM WHERE THE SHAVING KIT IS!
MAKE MINE MARVEL
NEW YORK. THE BIG APPLE. CITY OF OPPORTUNITY. WHATTA DUMP!
SUBWAY
THIS IS RIDICULOUS. I HAVE TO MOVE TO A BETTER NEIGHBOURHOOD.
ANY BETTER, DOCTOR?
NOW THAT'S MORE LIKE IT.

HEY, LADY. CAN YOU SPARE A...
I THINK YOU'VE HAD ENOUGH ALREADY!
C'MON, FELLAS. GIVE ME SPACE. I'VE HAD A HARD DAY!
WHATTA DOLL!
I'VE SEEN FRIENDLIER...
HEY, LOOKEE. A BLUE BOX FROM OUTTA NOWHERE!
KISS
V WORP! V WORP!
MAN! THAT'S THE **WEIRDEST** CALL BOX I **EVER** SAW.
POLICE PUBLIC CALL BOX
HEY, YOU THINK SUPERMAN'LL COME OUT?
WELL, HARDY-HAR! SHUT UP AND PASS ME THE PAINT SPRAY.
POLICE PUBLIC CALL BOX
WELL, WELL. IT MUST BE **HALLOWEEN**. THESE GUYS LOOK LIKE A TAILOR'S NIGHTMARE.
YEAH. LIKE THEY WAS FROM OUTER SPACE OR SOMETHIN'.
HOW ABOUT A BETTER PART OF TOWN, DOC? THESE GUYS LOOK A LITTLE UNFRIENDLY...
SAY, A TALKIN' PENGUIN!
NAH! ONE OF 'EM'S A VENTRILOQUIST!


I THOUGHT I HEARD THE TARDIS. COULD IT BE? HERE?
HEY! OW! CUT IT OUT!
TAKE IT EASY, LADY!
WOW!
PERI? IS THAT YOU?
DOCTOR! I NEVER THOUGHT I'D SEE YOU AGAIN!
OUR FRIENDS SEEM TO BE DEPARTING!
WHAT ARE YOU DOING HERE?
I'M LOOKING FOR YOU. IT'S A LONG STORY. BUT IF YOU'RE NOT BUSY, MAYBE YOU'D LIKE TO COME ALONG?
A SPIRITED LADY. I WONDER WHO SHE IS?
I JUST HOPE SHE DOESN'T CHANGE INTO ANYTHING MORE COMFORTABLE THIS TIME!*
PUBLIC CALL BOX
23
*SEE DOCTOR WHO MAGAZINE 102.
NEXT: ABEL'S THE NAME, ALCHEMY'S THE GAME!



Left: Portrait of evil – the marvellous, menacing Master, as played by Roger Delgado.

THE Villains

The central tension in Doctor Who *stories is usually the defeat (albeit temporary) of a master villain by the Doctor. In this feature Patrick Mulkern takes a look at some of the earlier fantastic foes who have attempted to alter history with their malevolent plots . . .*

The Master is indisputably the best villain in *Doctor Who.* But, should it ever be disputed, who else could contend for that prized mantle? After all, eight glorious years have elapsed before Roger Delgado made his impressive debut, and another eight before Anthony Ainley assumed the role. The Sixties were chock-a-block with worthy candidates; with baddies ranging from common criminal, through megalomaniac, to malevolent super-being. Some would even say the Doctor's own intentions were distinctly questionable, when he first fused onto our screens.

The first miscreant to present himself was **Tegana**. A Mongol warlord, he used considerable guile and cunning to gain the trust and friendship of Marco Polo, as part of his mission to assassinate an ageing Kublai Khan. After incurring several deaths, and hampering the Doctor's plans, the mission was curtailed, when Tegana's body met the blade.

Earth's history was rife with villainy,

▶

THE Villains

judging by the tales in *Doctor Who;* tales which have presented such notable souls as **Nero, Doc Holliday, Wyatt Earp** and **Napoleon**. Poor old Barbara, one-time companion, seemed to fall foul of more than her fair share, being chased around a royal apartment by the great Nero, Emperor of Rome. *Doctor Who* gave this cruel Narcissus a slightly comic slant, and we were witness to his unquenchable thirst for music, art, food, women and bloodsports. He interspersed his pursuit of Barbara, with plans to rebuild the whole of Rome to his own design. The Doctor inspired him to use fire to raze the old city to the ground, and we last see Nero strumming the Imperial Lyre, as the Great Fire of Rome licked the tails of his toga.

The sadistic Saracen Emir, **El Akr**, also had cruel designs on Barbara. He had a deeply scarred face and a mind to match, and dealt tyranny on his poor subjects. He had Barbara imprisoned in his harem, where he told her that the only pleasure left for her was death, and that death was very far away!

In AD 4000, the one man devoted to the welfare of mankind, **Mavic Chen**, the Guardian of the Solar system, became the master villain in the Daleks' master plan to conquer the universe. This suave, intelligent man, corrupted by the power mankind bestowed on him, dared to overcome the Daleks in their own game. Over twelve episodes his madness developed from simple megalomania to mind-blown insanity. he over-estimated himself, and underestimated the remorseless power of the Daleks. He died in the rays of a Dalek gun.

The time travelling **Monk**, who meddled in matters medieval, was the first opponent the Doctor came up against who was a member of his own race. The Monk meddled just for the sheer gratification of knowing he had made his mark on established history. While the Doctor abhorred the bumbling little man's crimes against time, he seemed nevertheless to find the Monk's company amusing, and luckily he proved quite a push-over when it came to the crunch.

BLOODY CEREMONIES

Tlotoxl, the High Priest of Sacrifice for the Aztecs, was a very sinister man indeed. His bloody ceremonies (and surgical inexpertise) met with the strong disapproval of Barbara, renowned history student. She tried to bring the sacrifices to an end, but was forced to realise that she was fighting not only one man, Tlotoxl, but the whole way of life accepted by the Aztec people. To date, Tlotoxl is the only villain to have succeeded against the Doctor. He was a part of history that was primitive and savage, but also unalterable.

Probably the most mysterious and powerful force the Doctor has ever encountered, was the **Celestial Toymaker** who had a vast mind of eternal dimensions and whose infinite imagination held the power of creation. For those who exist in eternity, the main goal in life is alleviating boredom. Like a spider in his web, he ensnares his lifestuff – sentient playthings – and plays a game with them they cannot win. The reward for success and failure is eternal existence at the Toymaker's side. The Toymaker was therefore one enemy the Doctor could not bat aside, and although the Doctor won all his games fairly, trickery eventually provided the escape.

Captain Pike was characterised in the true Long John Silver vein. Together with an unscrupulous local squire, he was running a tidy little piracy/smuggling package on the Cornish coast, until the Revenue men and the Doctor intervened. Pike (so-called because of the sharp spoke he had in place of one hand), complemented by his cut-throat sidekick and other henchmen, made quite a pretty bunch . . . all that was missing was the parrot.

Solicitor Grey – as *The Highlanders* book recently revealed to a wider audience, was a callous, mercenary fellow. His idea of upholding the law and earning a living was to gather together poor folk and fugitives from Culloden field, and sell them to traders as white slaves, who would transport them to the colonies. He fell foul of the Doctor's trickery and was carried off by the militia.

Tobias Vaughn was the managing director of a transworld computer company – IE. For five years with the Cybermen he plotted the invasion of Earth and total subjugation of humankind in 1975. He had been promised supreme rule of our planet, in return for engineering the take-over. He even allowed his body to by cybernetically converted, in his dedication to the cause. However, when he realised that the Cybermen also intended to computerise his mind, robbing him of all identity and his independence, he turned against them, and helped the Doctor bring about their downfall.

Professor Zaroff epitomised the true mad scientist. He spoke with a thick European accent, had ,wide zealous eyes, and typically the destruction of Earth was his only goal. Early on in his career he had been a famous benefactor in the world of science, but marooned on mythical Atlantis, his mind became unhinged. He started to use his knowledge to evil ends instead – which could include everything from turning innocent mariners into fish, to extinguishing the Earth's core with the Pacific Ocean. Again the Doctor managed to save the world, and Zaroff was engulfed in a somewhat localised cataclysm.

SECRET OF SUCCESS

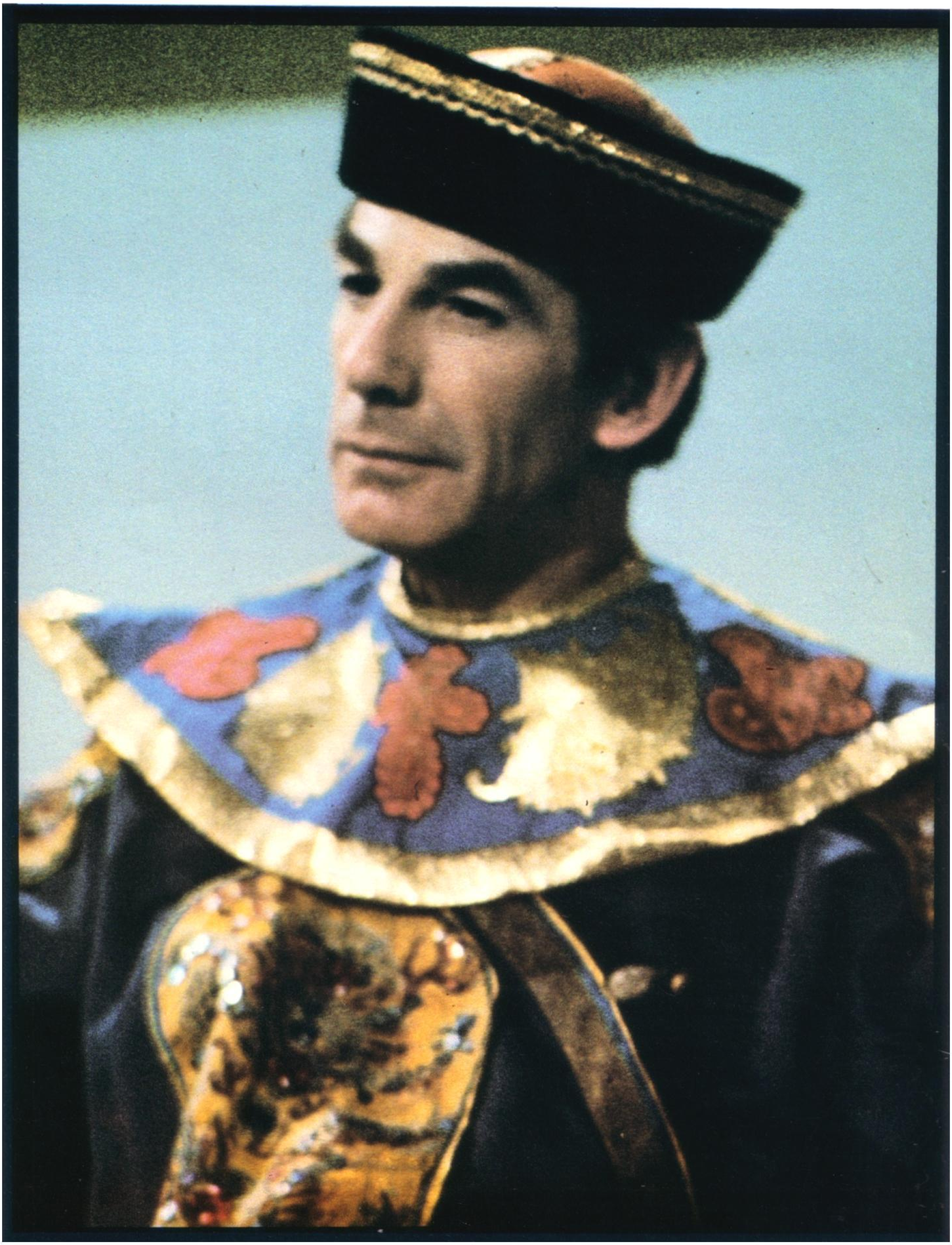
Theodore Maxtible was a wealthy Victorian scientist, whose experiments into the theory of time travel using mirrors, brought the Daleks to his house. He dreamt of discovering a process that could transmute common metals into gold. The Daleks used this weakness to tempt him into helping them. He willingly sacrificed all he held precious – his family, his friends, a beautiful mansion – in the hope they would eventually reveal to him the secret of infinite wealth. In the end, he sacrificed his own soul, when he became impregnated with the Dalek Factor.

Salamander was a very dangerous man. Not only was he manipulating the leaders of our planet, but part of his wild schemes involved causing 'natural' disasters worldwide. The most salient factor was his sharp resemblance to the Doctor – indeed they were virtually identical. He appeared as a very sinister, cruel version of our favourite hero, and is one of the few to have fought the Doctor on his home territory, the TARDIS. He paid the price for his rashness, when he was sucked out into the vortex.

Many men have tired to combine their "intelligence with the mighty power of the Cybermen". One such man, **Eric Klieg**, instigated the expedition to Telos to unearth the tombs of the Cybermen, covertly representing a brotherhood of logicians who wanted to execute their plans of world domination with the force of the Cybermen to back them up. He hadn't counted on their cold logical approach. They felt no need for Klieg's "mass intelligence", only his body (although somewhat squat), to swell their depleted ranks.

The War Chief was the second Doctor's final opponent, and significantly he was a member of the Time Lord race. Also a renegade, he had provided the Aliens with the secret of time travel, in the furtherance of their War Games operation. His ambitions and double-dealings led to his death – in the light of the Aliens ray guns.

So who would you nominate as arch villain of the Sixties? The Celestial Toymaker? Tobias Vaughn? In 1966 the readers of a daily newspaper voted Kevin Stoney's Mavic Chen as baddy of the year. Perhaps it should have read baddy of the decade for no other stooped so low as to ally himself with the Daleks in their deadliest plan of all time, and stayed on our screens for twelve consecutive episodes, three whole months. Is it a sign of human nature, or simply the Earthbound limits of *Doctor Who* that so many of its villains are human?



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